UNIVERSITY OF ALBERTA LIBRARY
0 0001 5556 962

ORGAN 81.

Edwd. Cruse

81

Twenty-five
ORIGINAL VOLUNTARIES,
OR
Grand Studies,
FOR THE
ORGAN
Composed & Dedicated by Permission to
Her Royal Highness
Madame Adelaide d'Orleans,
BY
THE CHEVALIER SIGISMOND NEUKOMM.

Ent. Sta. Hall.

Price 26s.

LONDON,
Published by Cramer, Addison & Beale, 201, Regent Street.

Neukomm

LIBRARY
UNIVERSITY OF ALBERTA

LIST OF SUBSCRIBERS.

Amott, Mr Jno., Gloucester
Ashworth, Mr T., Rochdale
Andrews, Mr Geo., Bridgwater
Aspull, Mr Wm., Nottingham
Ashworth, Mr Samuel

Beale, Mr Thos., Manchester, 2 copies
Balls and Son, Messrs, Oxford street
Boswood, Mr F.
Barratt, Mr Jno., Bristol
Booth, Mr E., Leeds
Blockley, Mr Jno., London
Bayley, Mr Wm.
Bennett, Mr
Blackshaw, Mr E., Greenwich

Cocks and Co., Messrs, London, 2 copies
Coventry and Co., Messrs, London
Child, Miss
Chappell, Mr S., London
Cramer, Mr J. B., London
Carnaby, Mr W., Mus. Doc., London
Crathern, Mr W., Hammersmith
Clifton, Mr J. C.
Cooper, Mr, St Sepulchre's
Cooper, Mrs, St Stephen's, Walbrook
Cooper, Master G., St Bennett's
Callcott, Mr W. H., Kensington Gravel-Pits

D'Almaine and Co., Messrs, London, 3 copies
Duff and Co., Messrs, London
Dawson, Mr G., Sheffield

Emmett, Mr J. G., Magdalen, Bermondsey

Firby, Mr James
Finlayson, Mr, Cheltenham

Goss, Mr Jno., Chelsea
Grimshaw, Miss, Manchester
Graham, Mr, Manchester
Griffiths, Mr G.
Gardiner, Mr Thos., Ilminster
Grundy, Mr Geo., Manchester
Gardiner, Mr Chas., Leicester

Hardacre, Mr H., Hadleigh
Harris, Mr J. J., Collegiate, Manchester
Hampson, Mr Joseph, St Clement's, ditto
Horncastle, Mr F. W., London
Hopkins, Mr E. J., Mitcham Church
Horsley, Dr William, Mus. Bac., London
Hawes, Mr, London
Hawkins, Mr E., ditto
Hince and Son, Messrs, Liverpool
Hackett, Mr C. D., Barnesley
Hogarth, G., Esq.

Jolly, Mr Jno., St Philip's, Regent street

Knight, Mr, Broseley
Knyvett, Mr E., St Peter's, Pimlico

Lonsdale, Mr C., London, 2 copies
Lord, Mr Wm.
Lyon, Mr S. T.
Lewis, Mr Jno., Bridgenorth
Lord, Mr Jno.
Lewis, Mr H. V.

Manwell, Mr G., Paddington
Moscheles, Mr J., London
Mori, Mr N., ditto
Munden and Cameron, Messrs, Birmingham, 2 copies
Monro, Mr H., Newcastle
Miller, Mr C., ditto
Milsom, Mr C., Bath
Mills, Mr, London, 2 copies
Mc Murdie, Mr J., Mus. Bac., Oxon

Nottingham, Mr
Novello, Mr Vincent
Nichols, Mr W. H.
Nichols, Mr E. T., Dunstable

Pickering, Mr, Manchester
Patton, Mr, Winchester
Purdie, Mr R., Edinburgh
Paine and Hopkins, Messrs, Cornhill
Palmer, Mr M. B., London
Parker, Mrs B., ditto
Pymer, Mr, Beccles

Sheen, Mr, Bath
Stratford, Mr, Worcester
Smith, Mr H., Leeds
Smart, Sir Geo., London
Simpson, Mr Jno., London
Sabin, Mr, Birmingham
Sowler, Miss, London

Turle, Mr J., London
Thompson, Mr G., Liverpool

Vaughan, Mr, London

Walmisley, Mr T. F., London
Worgan, Mr Geo., ditto
Wilkinson, Mr Wm., Manchester
Walsh, Mr, ditto
Whitcombe, Mr A. C., London
Weekes, Mr T. E., Stonehouse
Wilkinson, Mr Jas., Manchester
Wilson, Mr M. C., London
Watkins, Mr T.
Woodward, Mr E., Liverpool
Woodward, Mr, Cheltenham
Whall, Mr B., Lincoln
Whall, Mr, jun., ditto
White, Mr, Wakefield

2638606

PREFACE.

The favourable reception with which the Amateurs in England have honoured my Works, makes me, in return, anxious to employ all the means I possess, towards assisting to establish, on a solid basis, the study of an art, essentially destined to humanize mankind.

The kind of music, to which I have from preference devoted myself, has naturally inclined me to cultivate most *particularly* the study of the Organ, *that King of Instruments.* It is painful to see the state of neglect into which the Organ has been allowed to fall, in almost every country, except Germany. Are we to consider the very small number of systematic Works, composed expressly for this Instrument, as a cause of this neglect, or as the effect of it? I will not decide.

Whilst the Piano-forte has been carried to that extraordinary degree of perfection, by the classical studies and exercises composed by Clementi, Cramer, Moscheles, Hummel, Kalkbrenner, Potter, Madame de Montgeroult, and so many other illustrious masters of this Instrument, the Organists (with the exception of a small number of German masters) have contented themselves with the easy task of arranging Chorusses and other pieces of Music as Voluntaries, which, however admirable they may be in themselves, are, nevertheless, by no means adapted to promote the improvement of Pupils. Though, however, this kind of Music may be of little use as Studies for the Instrument, yet it is certainly better than the Waltzes, Marches, and Overtures of Operas, with which the Organists in Italy profane their churches. A profanation to be met with in every part of that country, and with which I was disgusted, during the two journeys I made there in the years 1826 and 1834.

The purpose I had in view, when composing the Studies which I now have the honour to present to the Public, requires no commentary; but I may be permitted to add a few observations. In my combination of the stops, indicated at the head of each Voluntary, it will be observed, that I exclude the Mixture, Sesquialtra, Cornet, and even the Twelfth, and I also wish, that these stops, may not be used even in the passages where I have indicated the *full Organ.* *Lo strepito non è armonia.*

Some of these Voluntaries are expressly calculated to perfect the Pupil in the use of the pedals; a great essential in the art of playing the Organ, and which is but too generally neglected.

The present Work being principally destined for the use of this country, I have felt myself obliged to abstain from modulating much, on account of the System of tuning Organs generally adopted in England, and which, in order to prevent the *howling of the wolf,* compels us to avoid modulating into keys, which require more than three flats or three sharps. Throughout the continent, Organs have now, for a length of time, been tuned in the same manner as Piano-fortes. Why do the English Organ builders continue to follow a barbarous system, no longer adequate to the improved state of modern instrumental music, and which renders the Organ unfit for accompaniment, when in concert with other instruments?

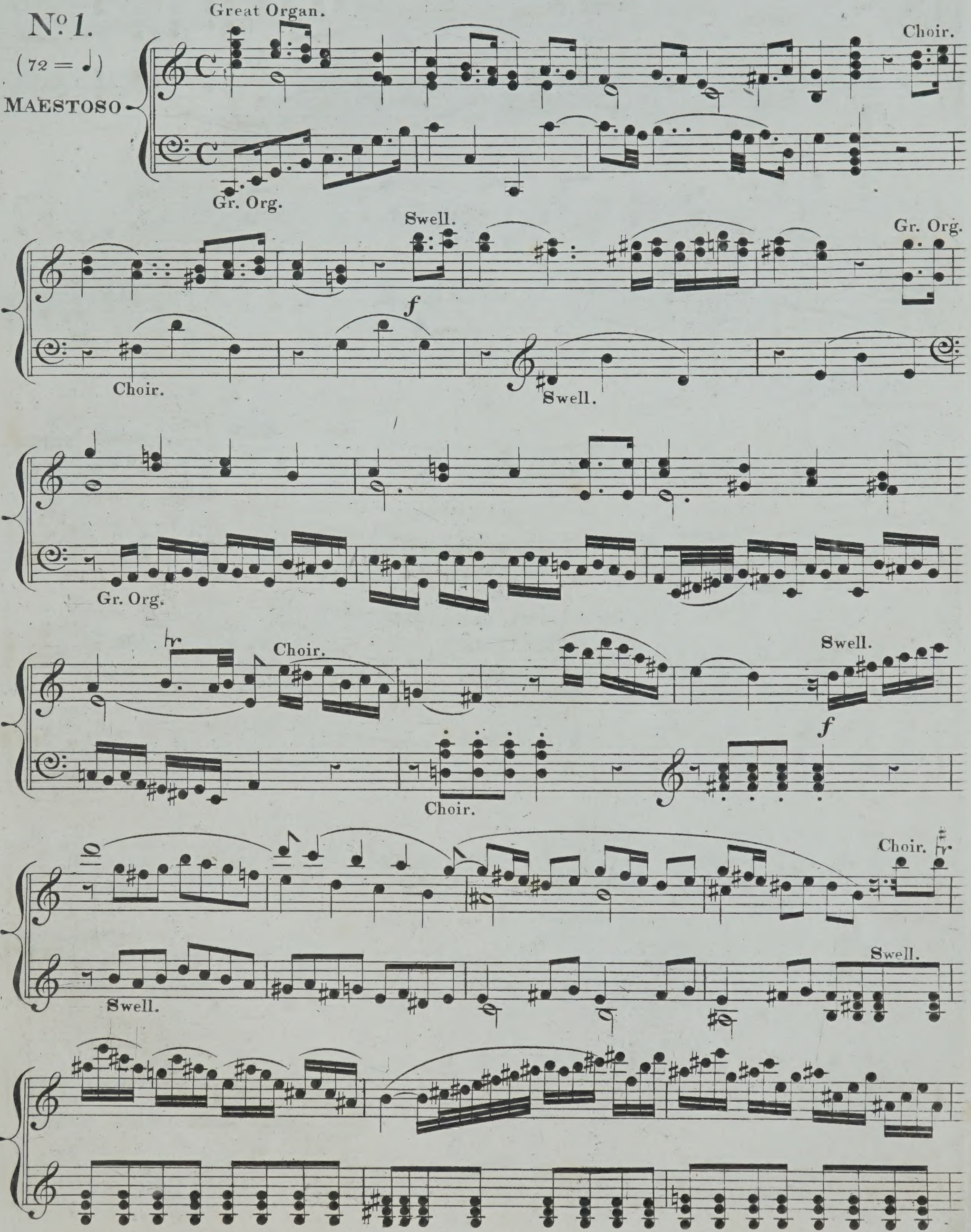
If this Work be favourably received by the Amateurs of the Organ; and, above all, if this attempt on my part should determine other masters to apply themselves to works of this nature, my principal aim will be accomplished.

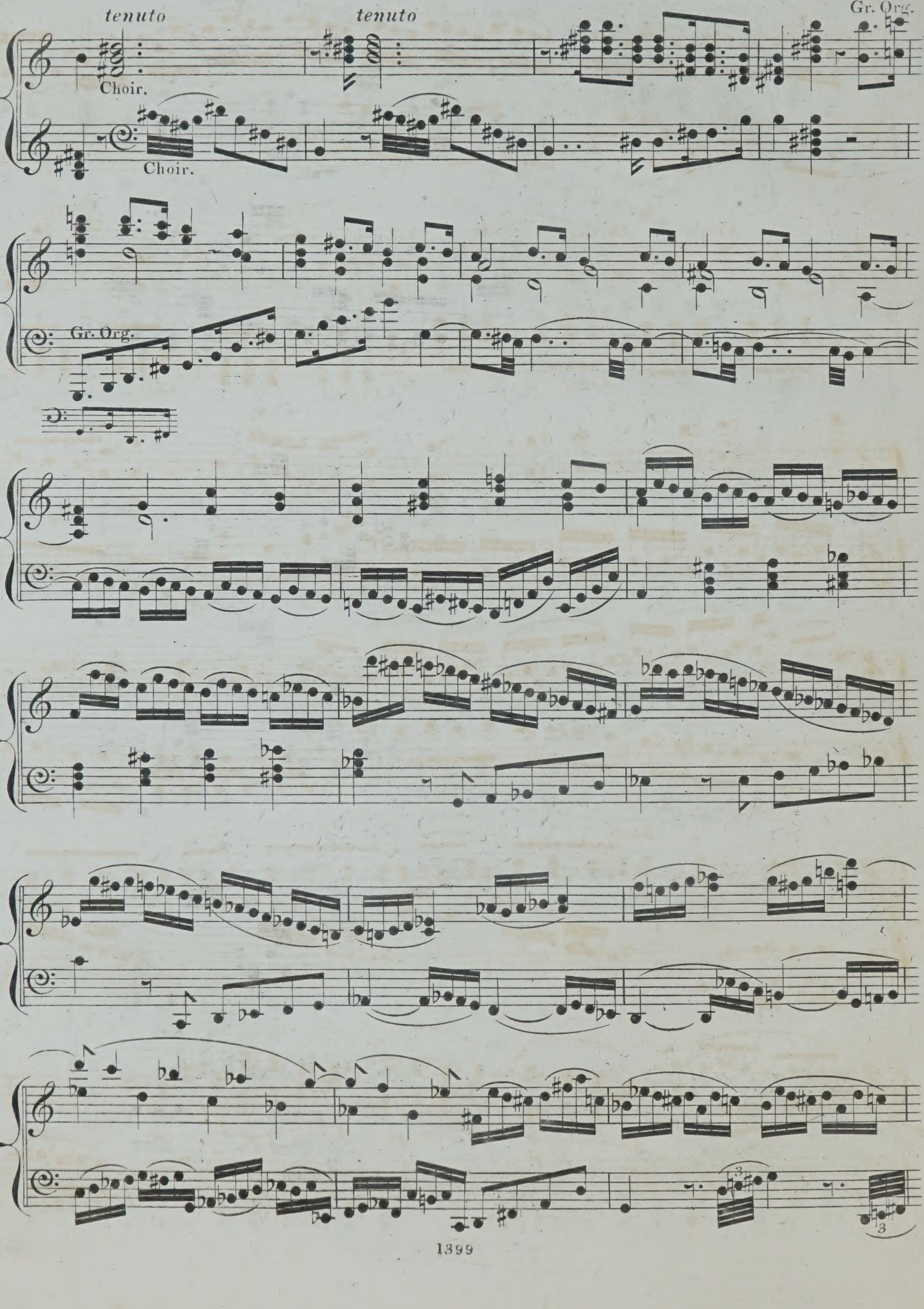
GREAT ORGAN. All the Diapasons, Flute, Dulciana, Principal, 15th No Reeds.
CHOIR. Open and Stop. Diapasons, Flute. No Reeds.
SWELL. Diapason, Flute.

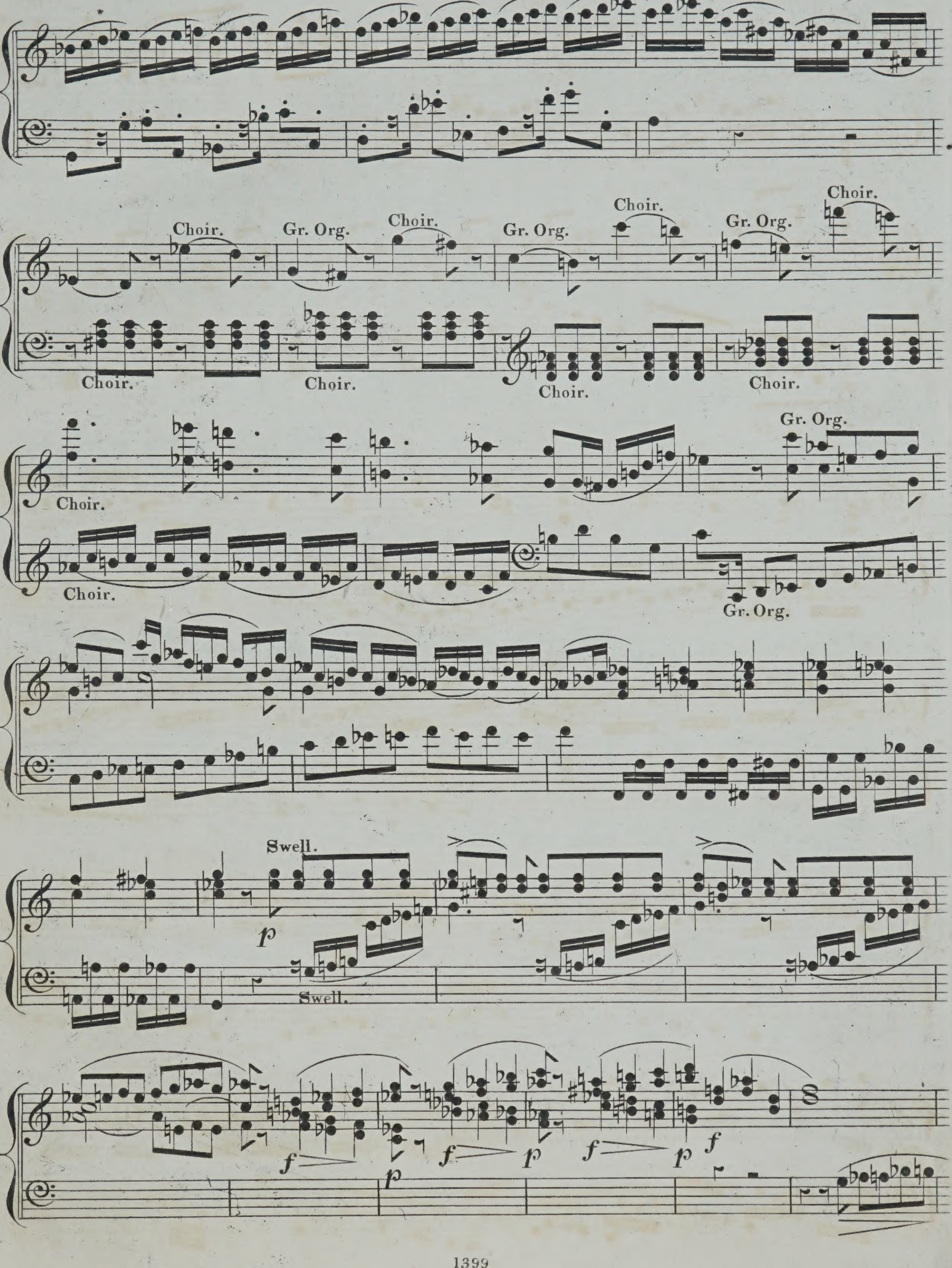
No 1.

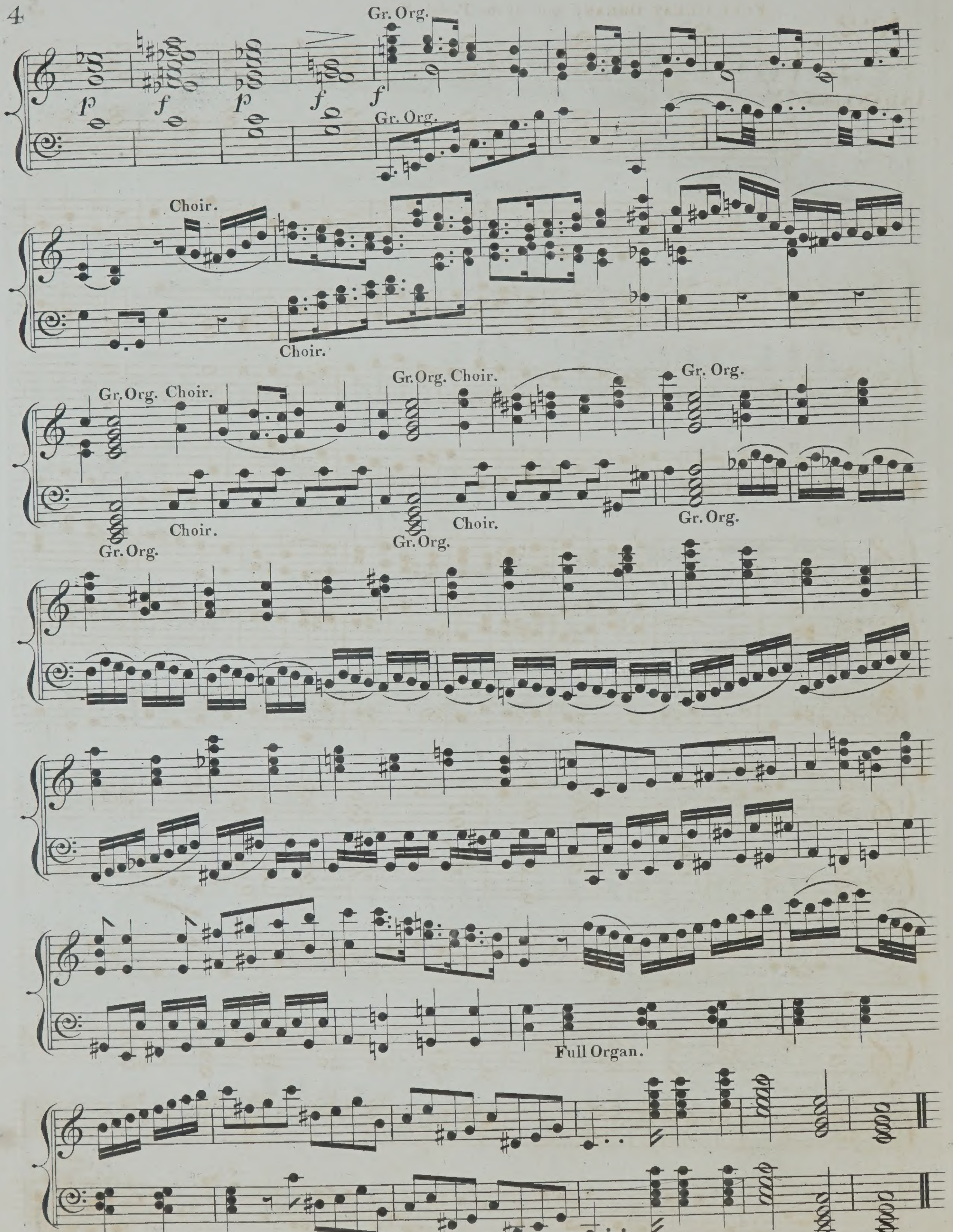
(72 = ♩)

MAESTOSO


Great Organ.
Choir.
Gr. Org.
Swell.
Gr. Org.
f
Choir.
Swell.
Gr. Org.
Choir.
Swell.
Choir.
f
Choir.
Swell.
Swell.


tenuto
tenuto
Gr. Org.
Choir.
Choir.
Gr. Org.
3
3


Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Choir.
Choir.
Choir.
Choir.
Choir.
Choir.
Gr. Org.
Gr. Org.
Swell.
p
Swell.
f
p
f
p
f
p
f

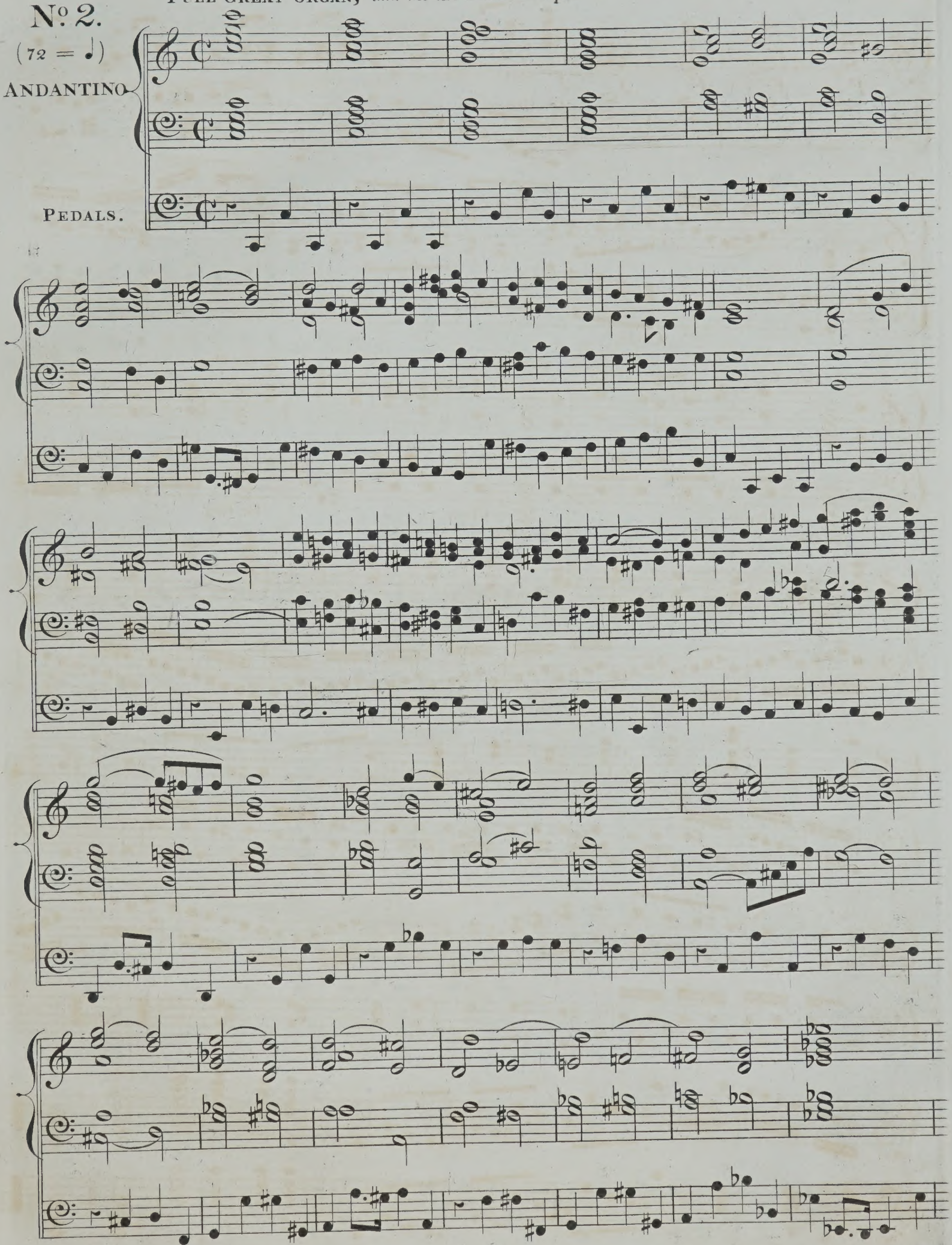

p
f
p
f
f
Gr. Org.
Gr. Org.
Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Full Organ.

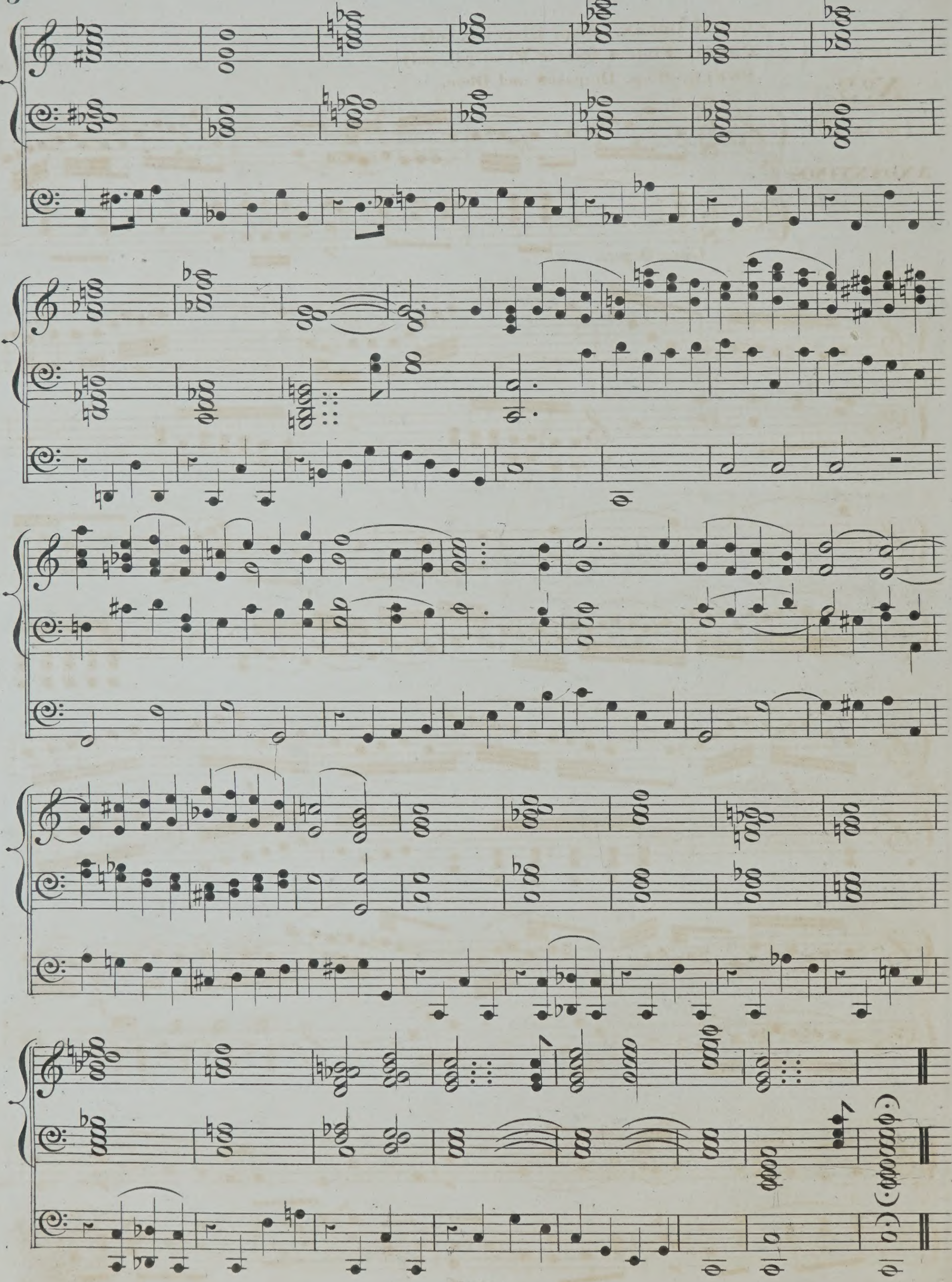
No. 2.

FULL GREAT ORGAN, and all the Pedal-Stops.

(72 = ♩)

ANDANTINO



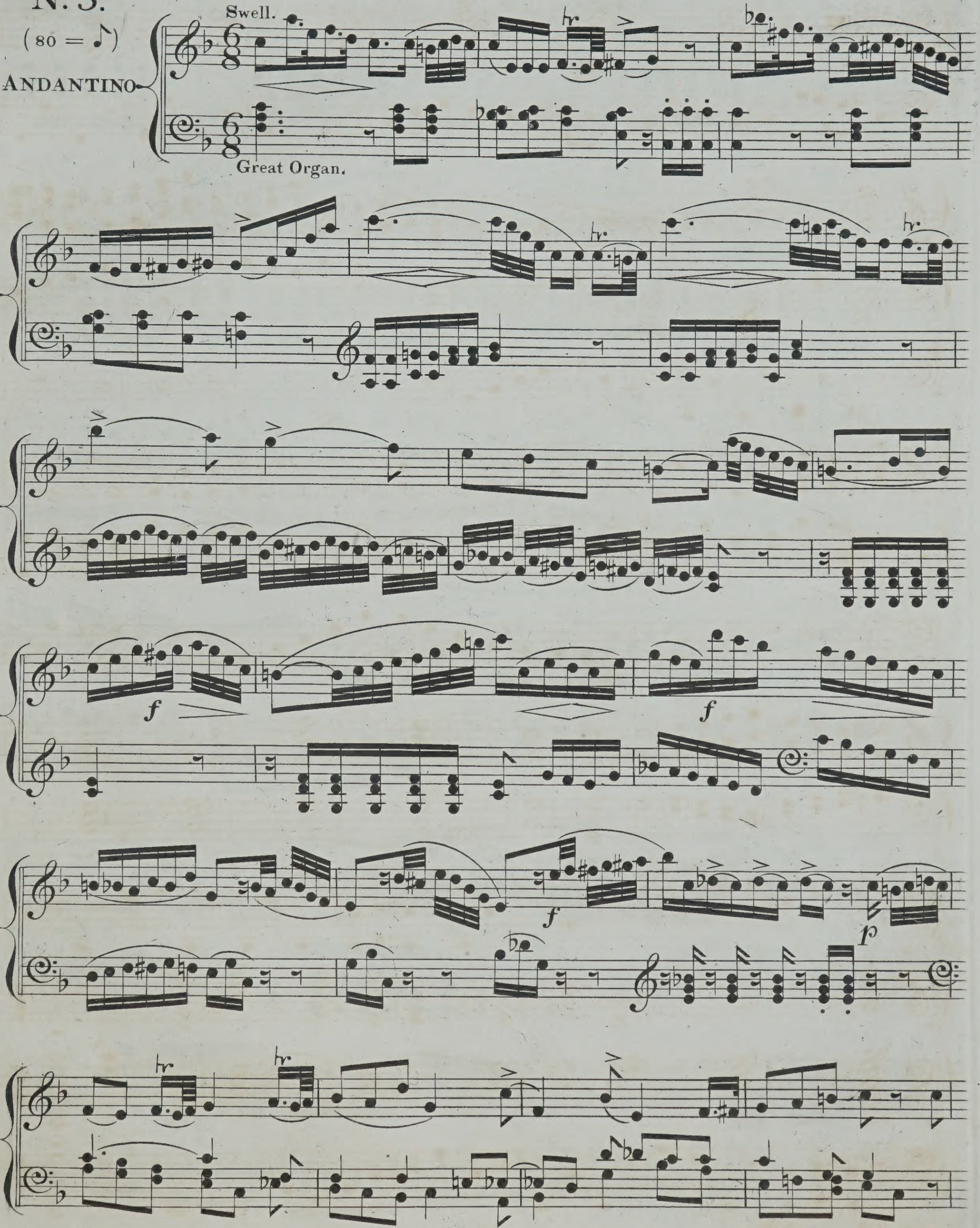


GREAT ORGAN. Stop. Diapason, only.
CHOIR. Flute 4 feet, or Principal, only.
SWELL. Stop. Diapason and Oboe.

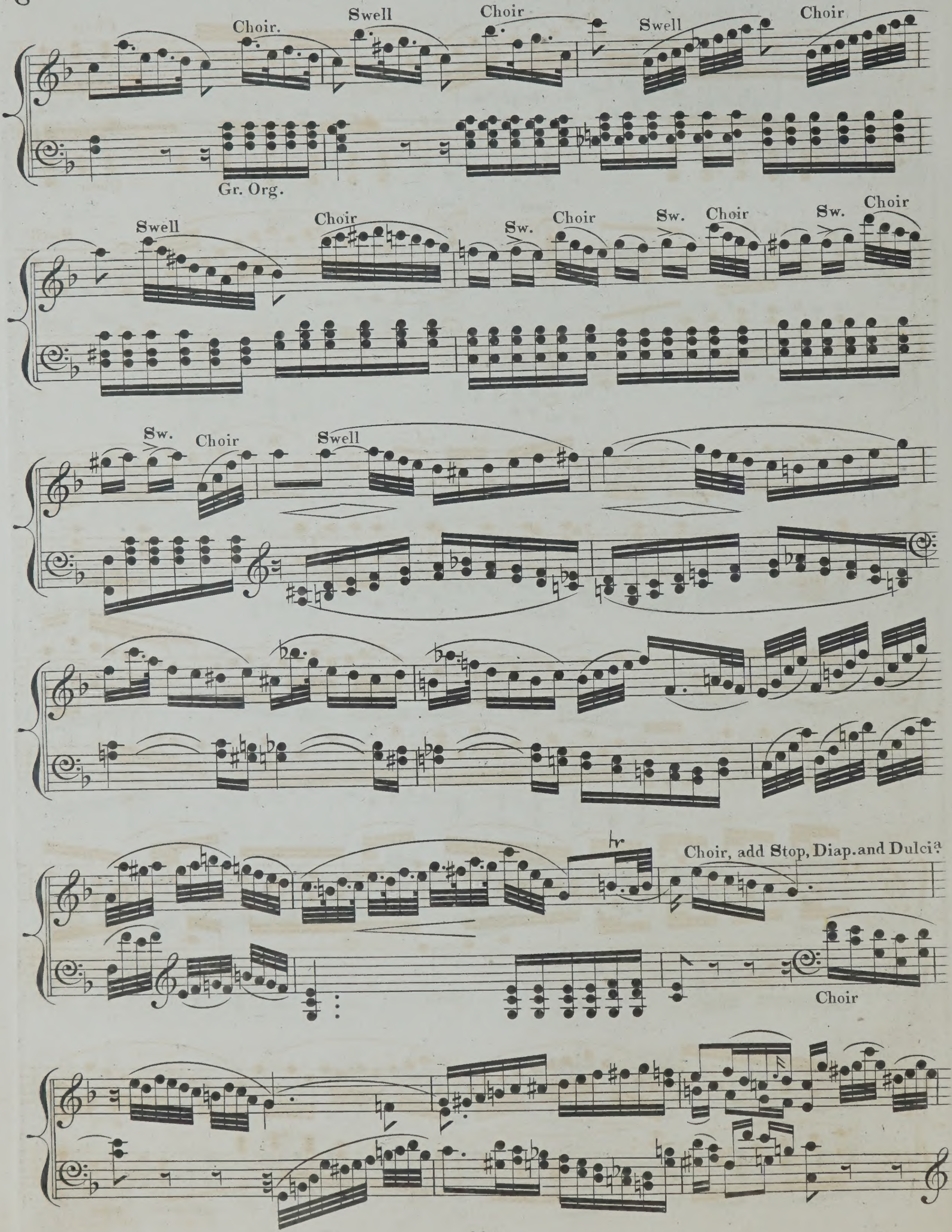
Nº 3.

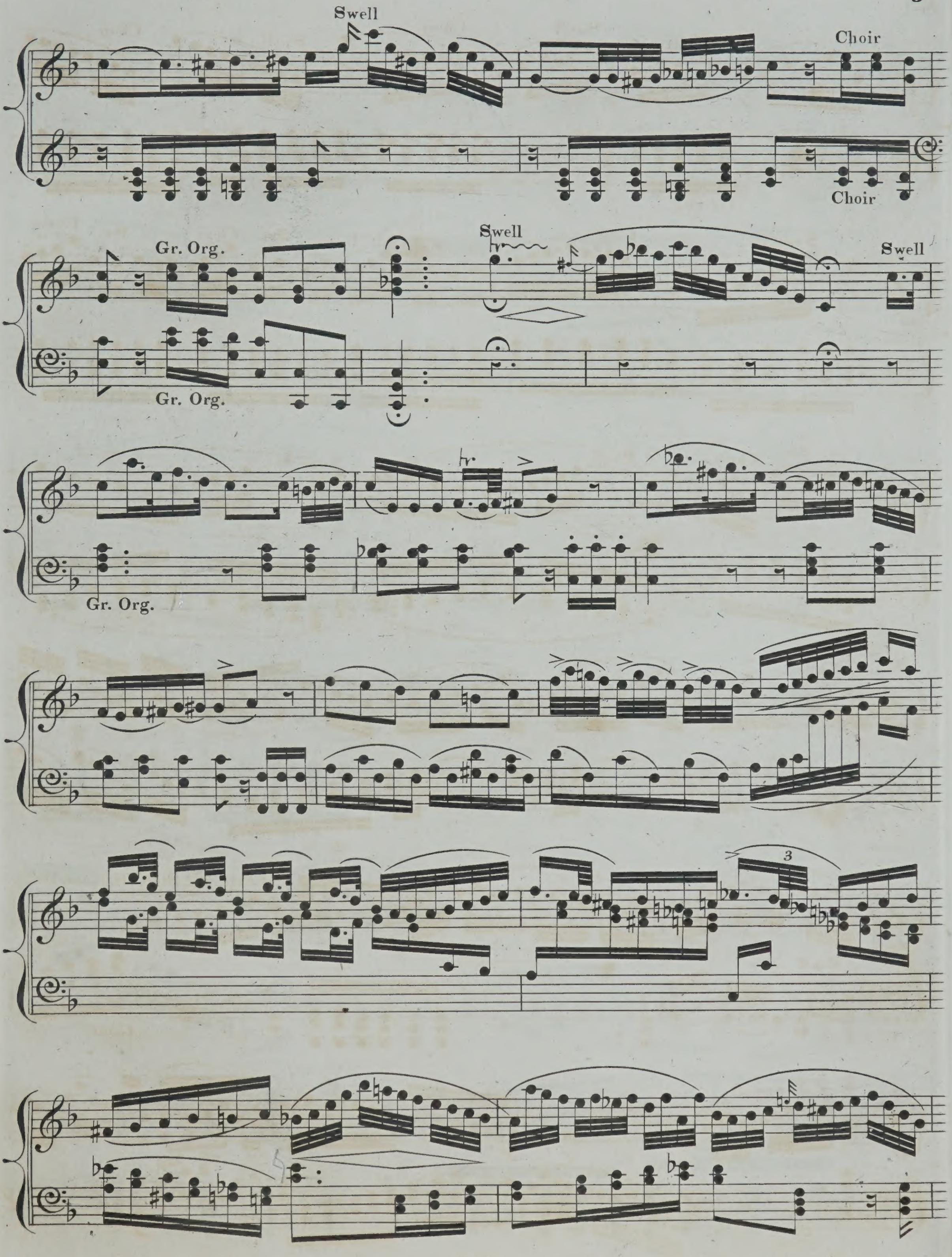
(80 = ♪)

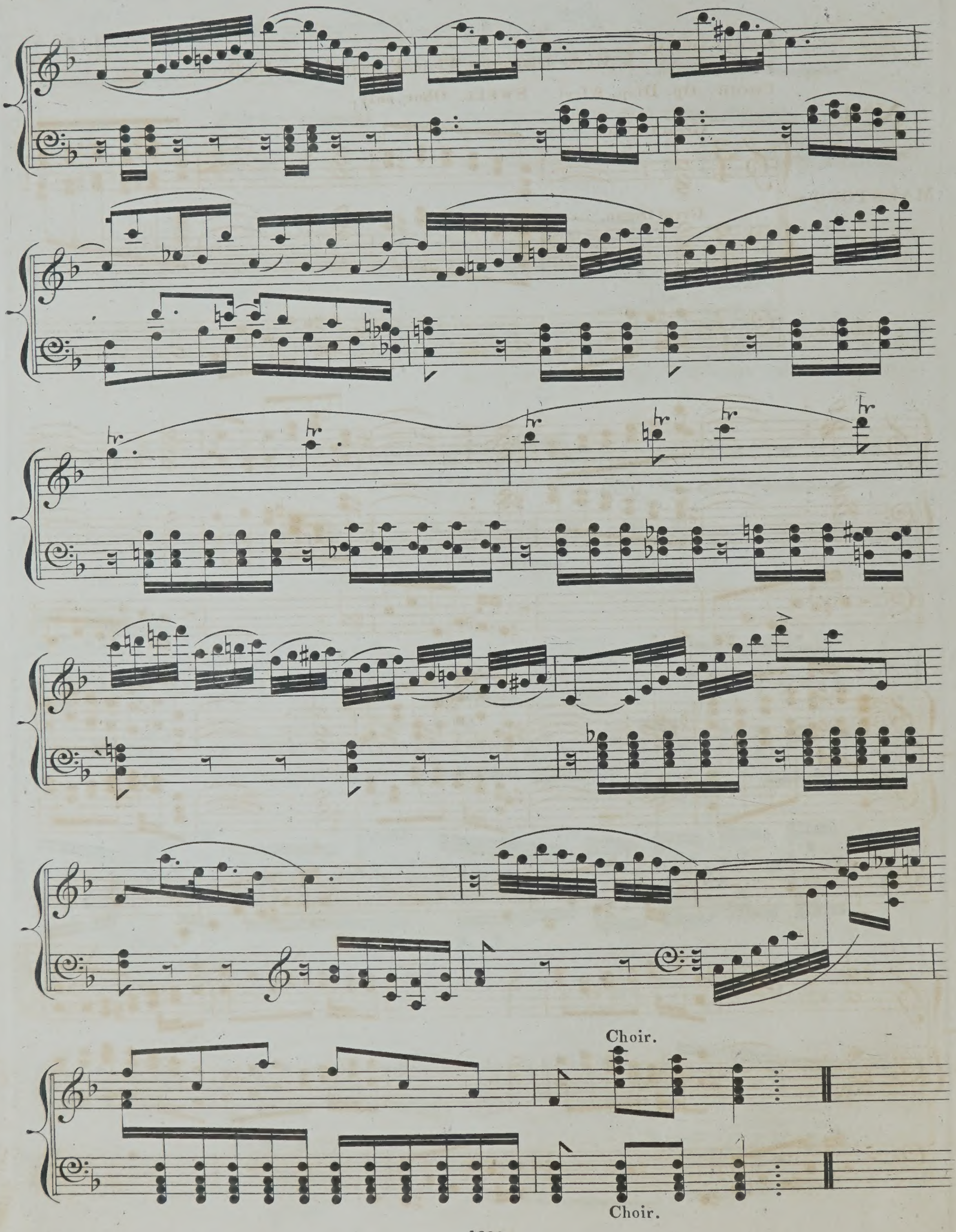
ANDANTINO



Swell.
Great Organ.
f
f
f
p


Choir.
Swell
Choir
Swell
Choir
Gr. Org.
Swell
Choir
Sw.
Choir
Sw.
Choir
Sw.
Choir
Sw.
Choir
Swell
tr
Choir, add Stop, Diap. and Dulci^a
Choir


Swell
Choir
Choir
Gr. Org.
Swell
Swell
Gr. Org.
Gr. Org.
3

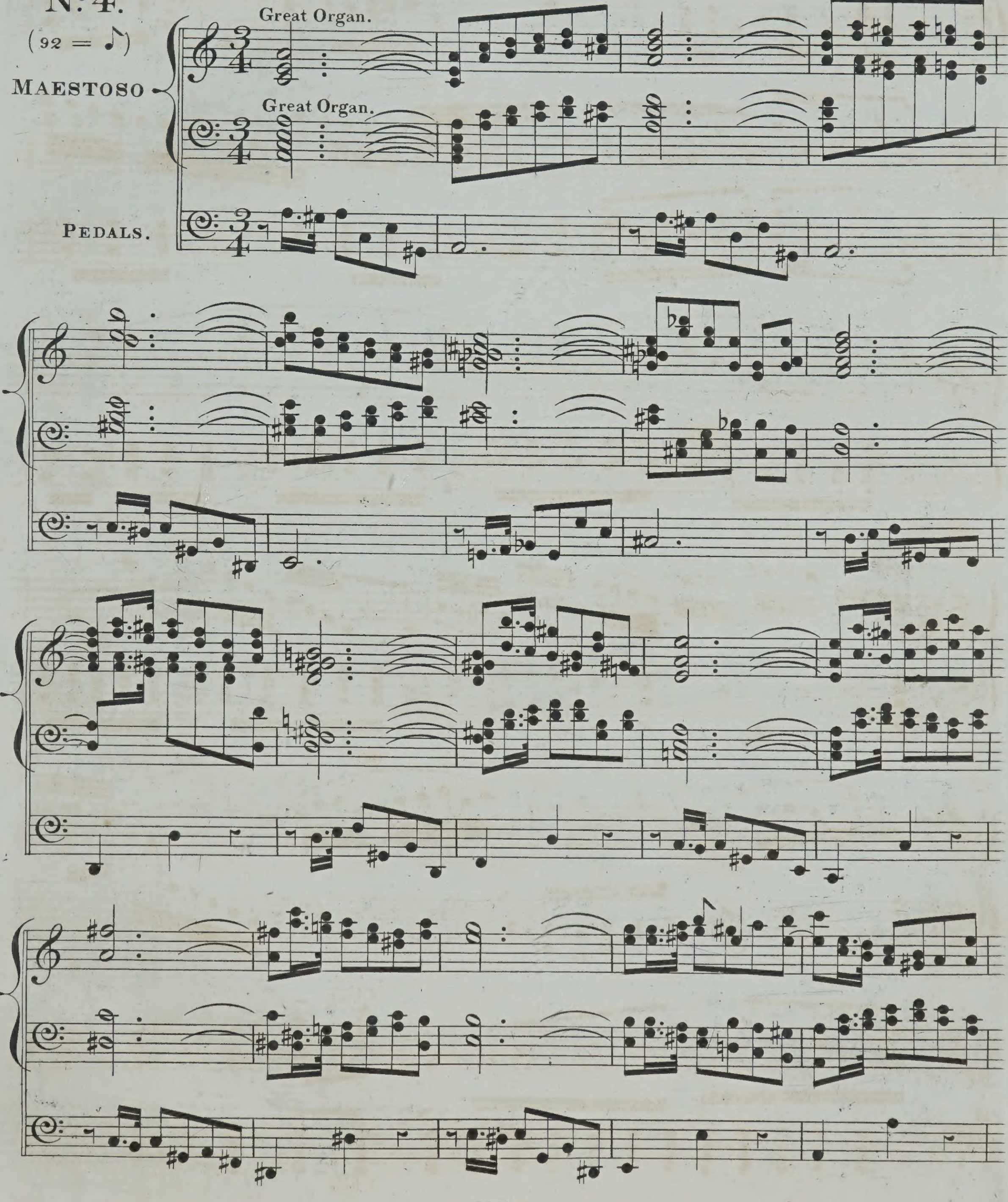

Choir.
Choir.

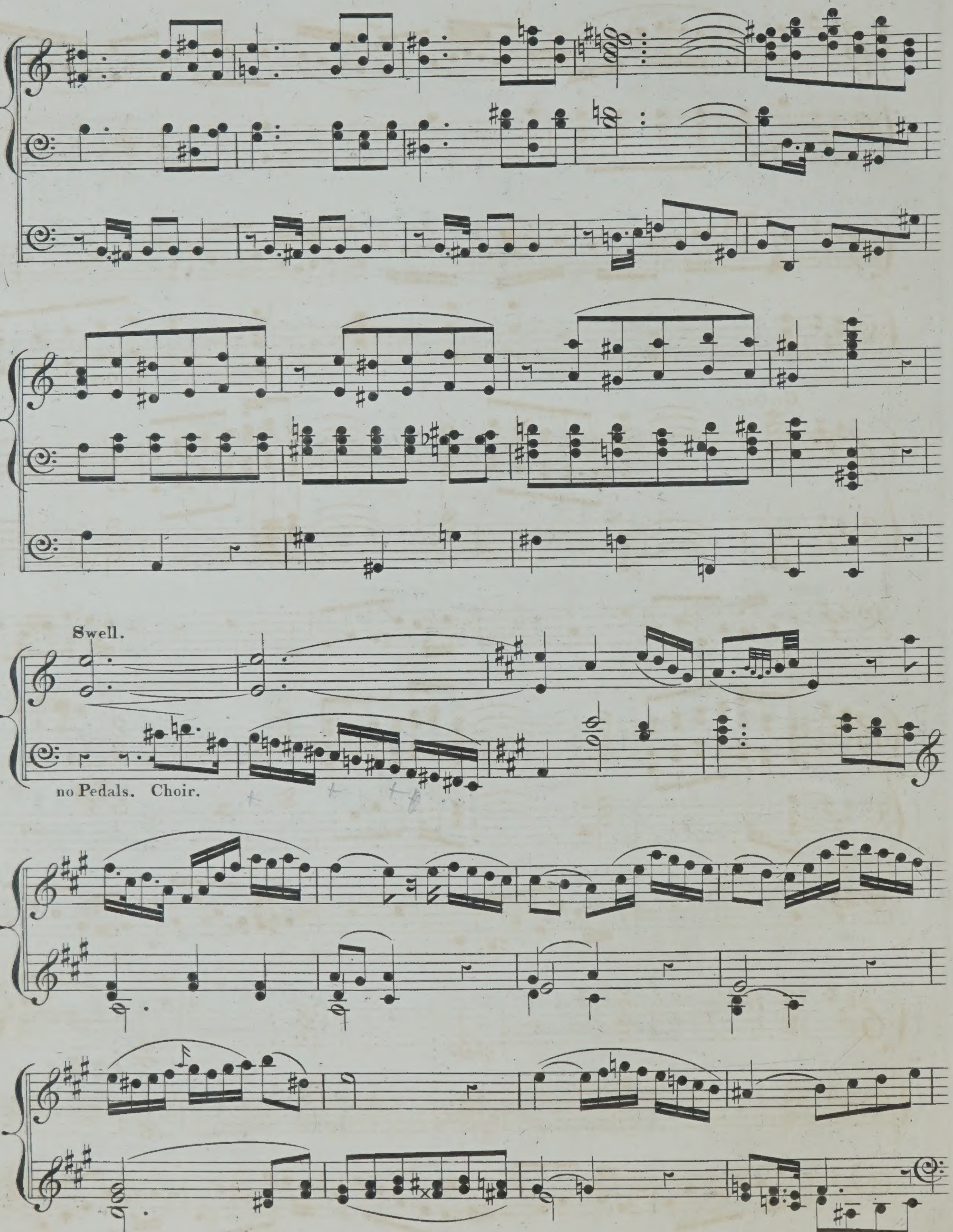
GREAT ORGAN. } All the Diapasons, Flute, Principal, &c. No Reeds.
PEDALS. . . . . }
CHOIR. Op. Diap. 8 feet. **SWELL.** Oboe only.

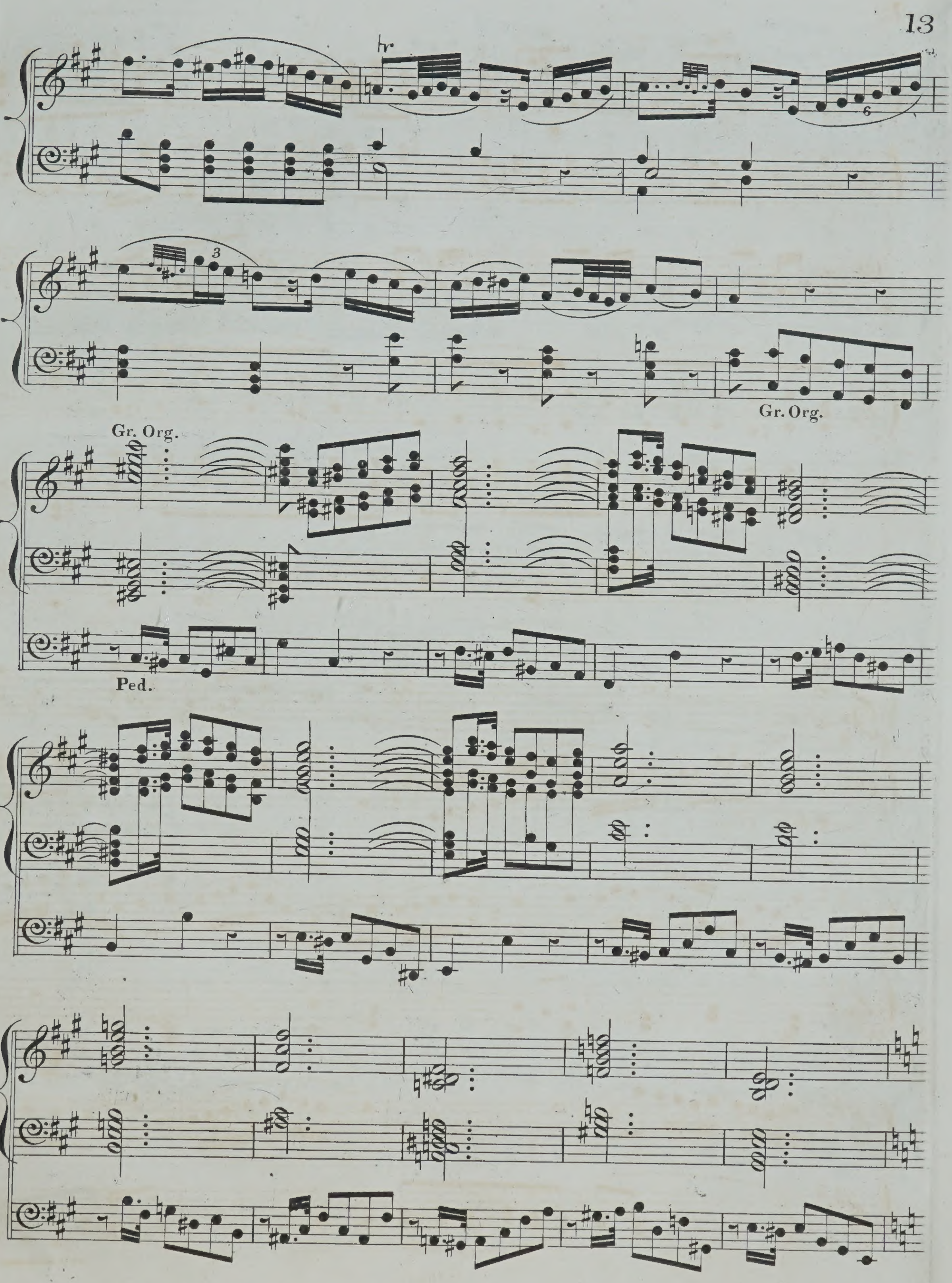
No. 4.

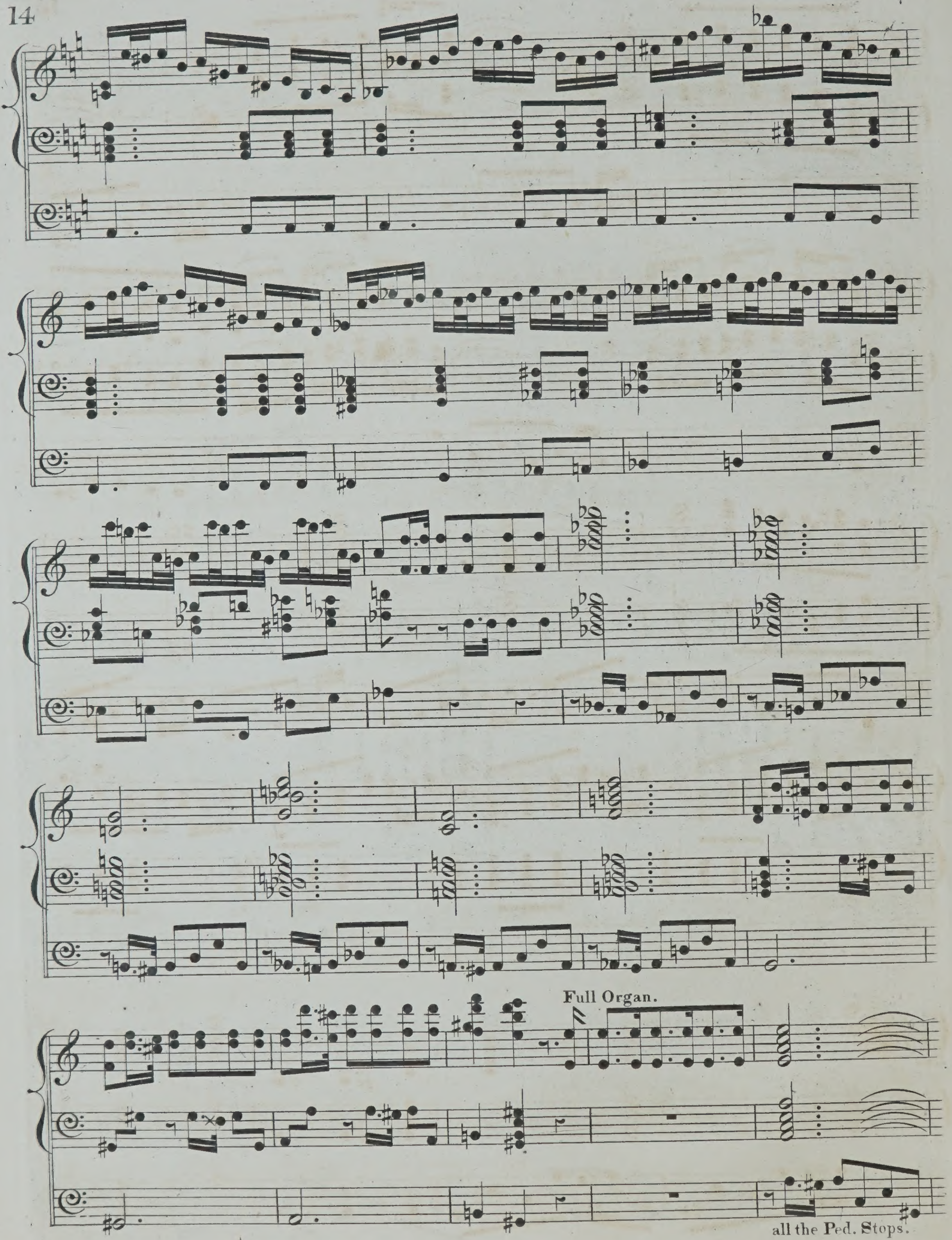
(92 = ♪)

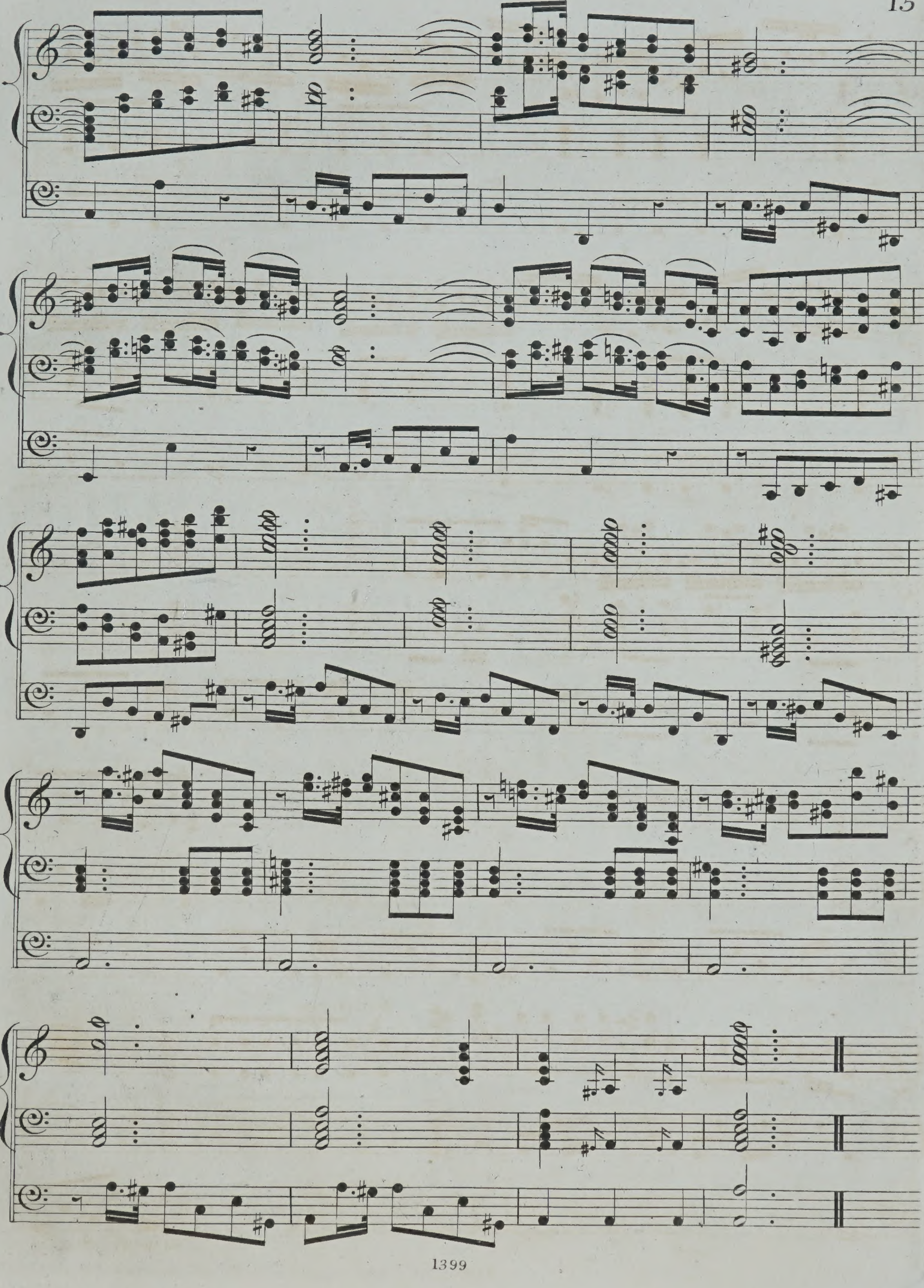
MAESTOSO


Great Organ.
Great Organ.
PEDALS.


Swell.
no Pedals. Choir.


Gr. Org.
Gr. Org.
Ped.
3
6

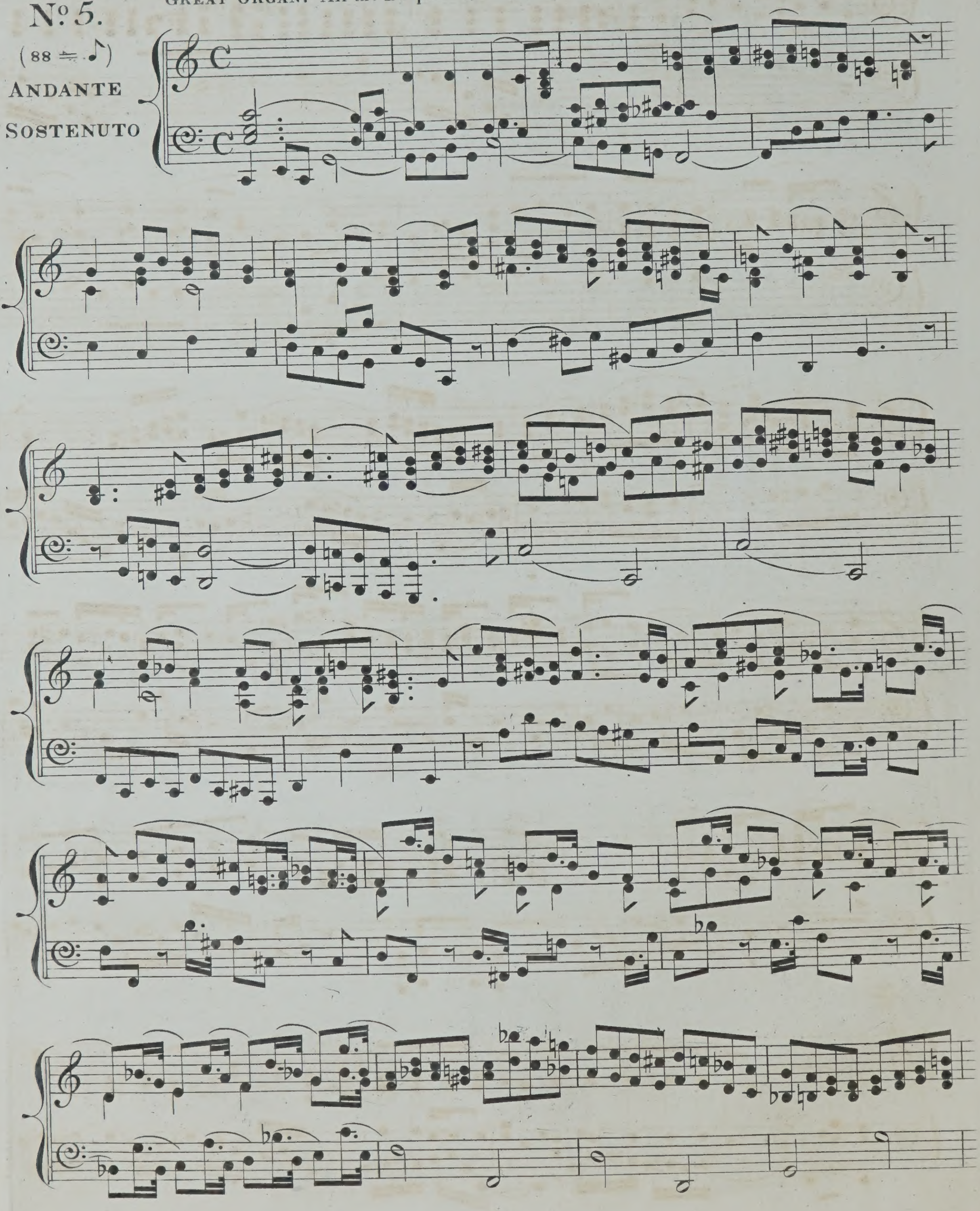

Full Organ.
all the Ped. Stops.

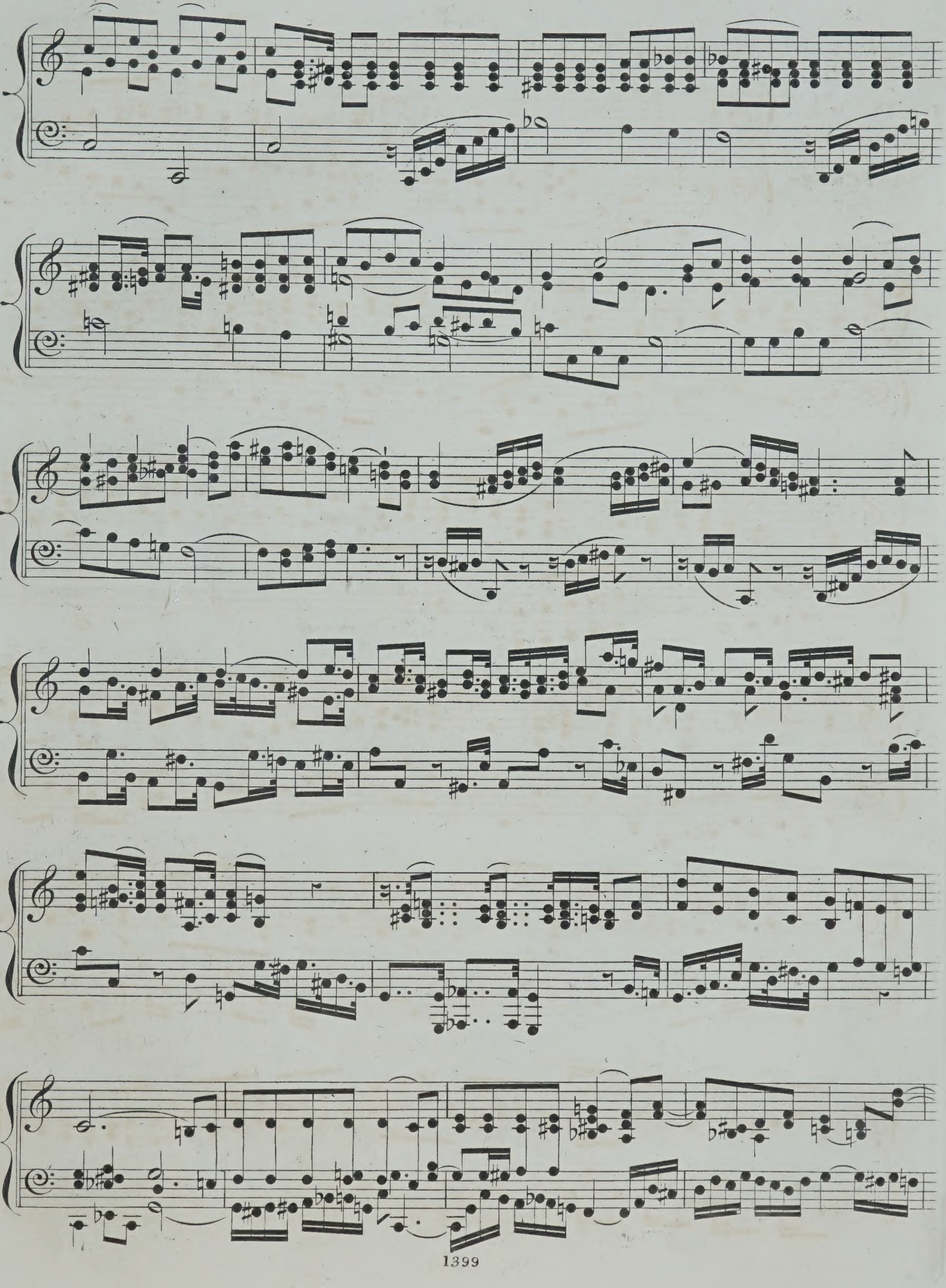


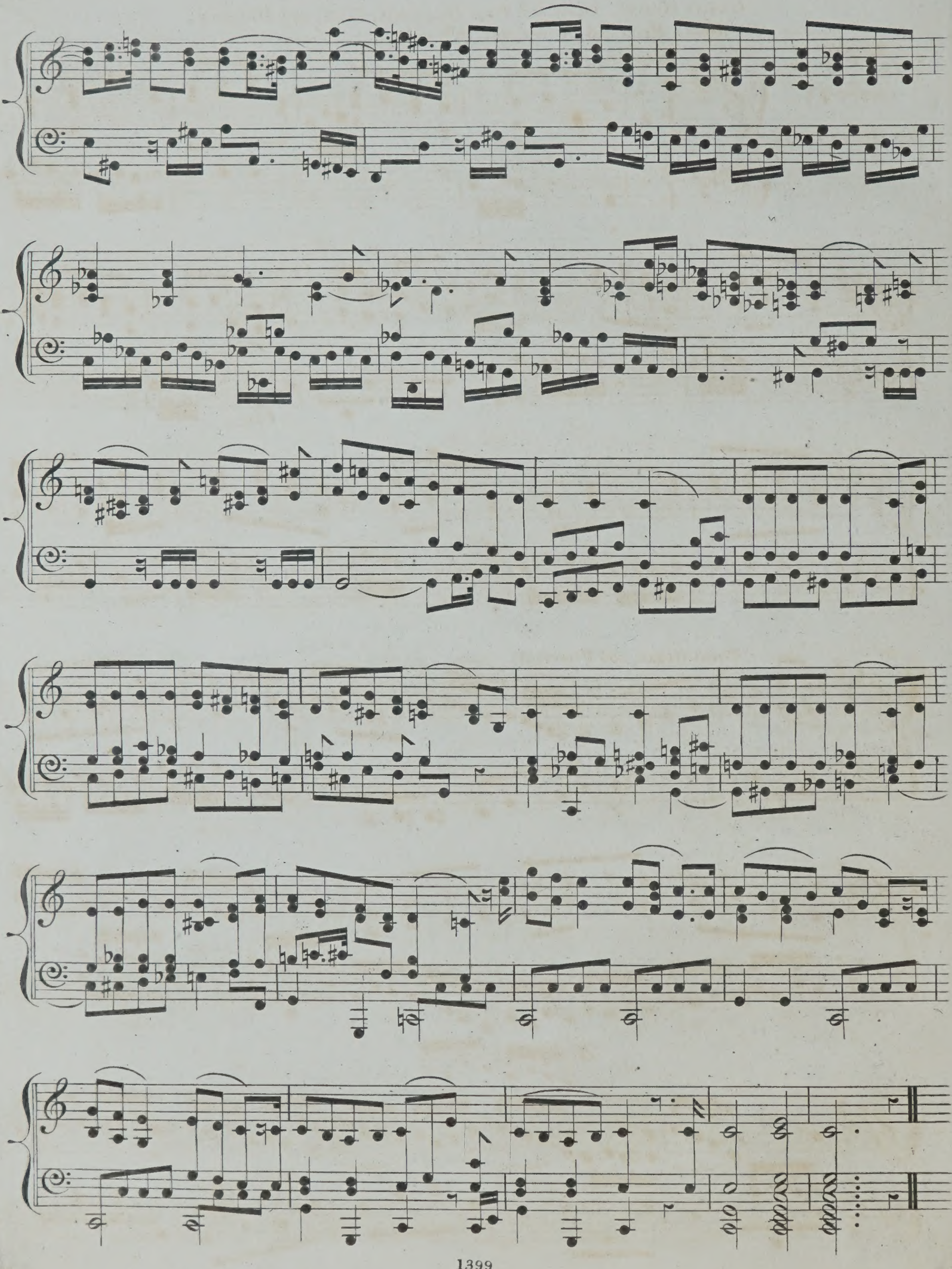
No. 5.

GREAT ORGAN. All the Diapasons, Flute, Dulciana, Principal, and 15th. No Reeds.

(88 = ♪)
ANDANTE
SOSTENUTO





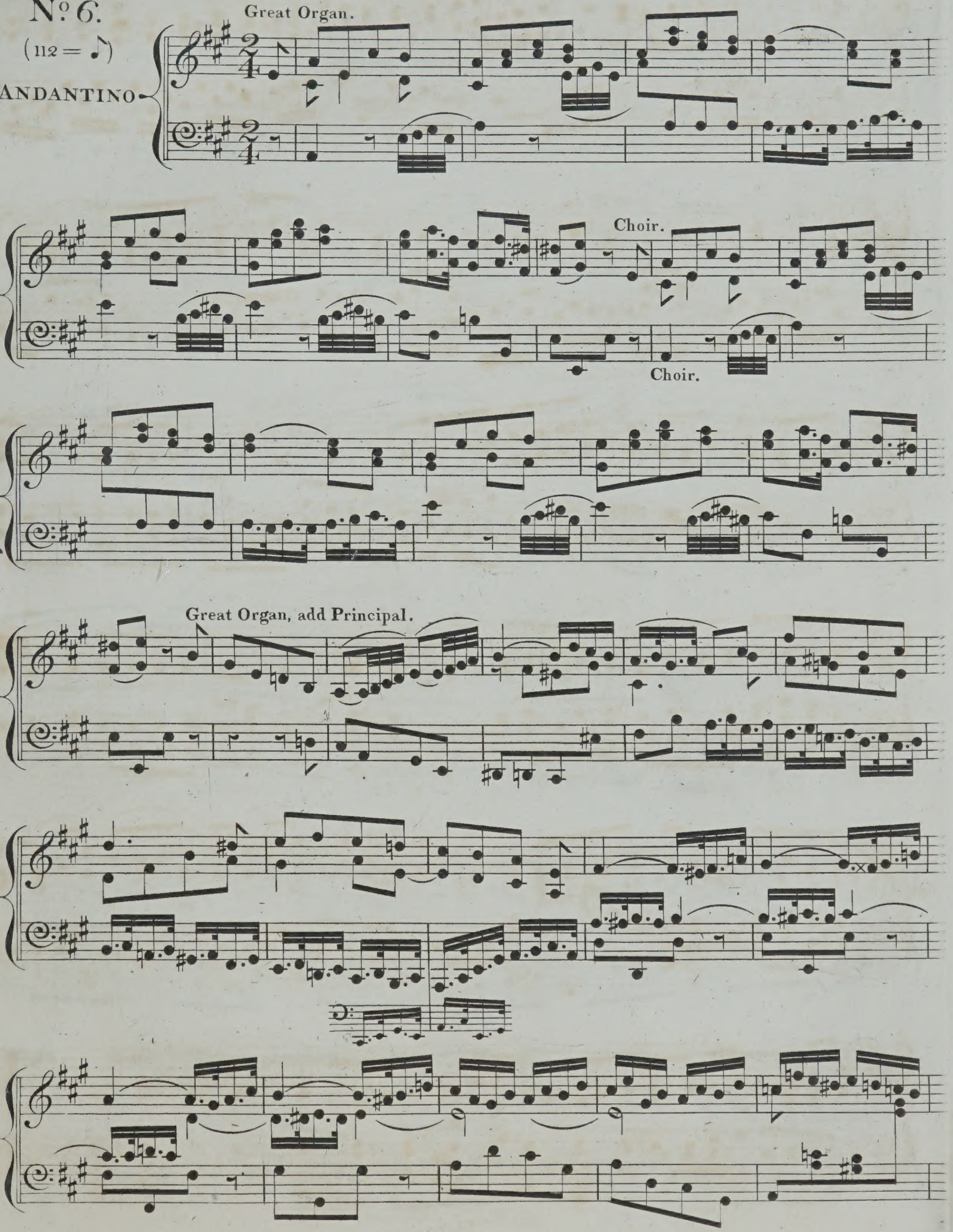


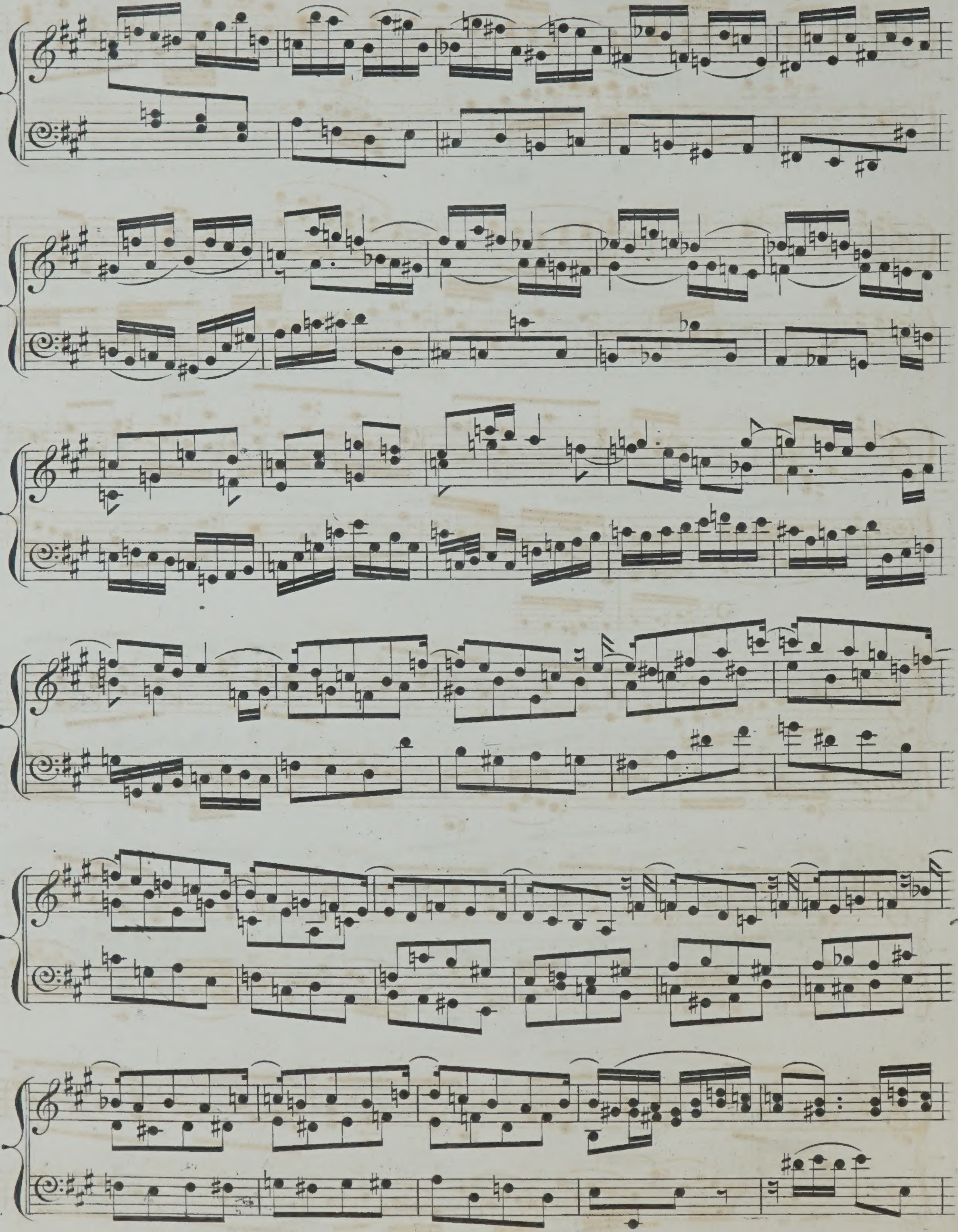
GREAT ORGAN. Open and Stop, Diapasons, Flute, and Dulciana.
CHOIR. Principal, 4 feet, and 15th only.

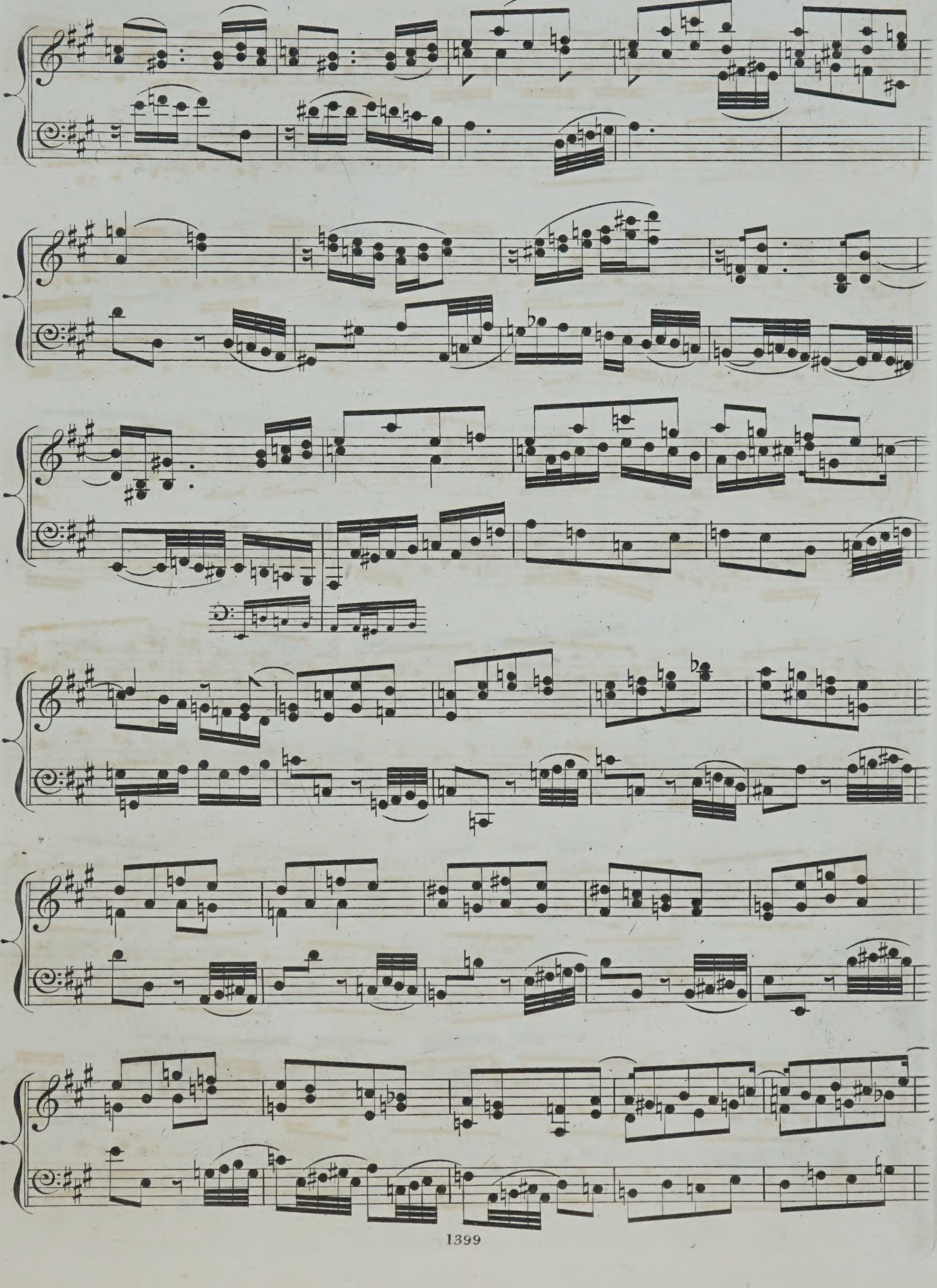
Nº 6.

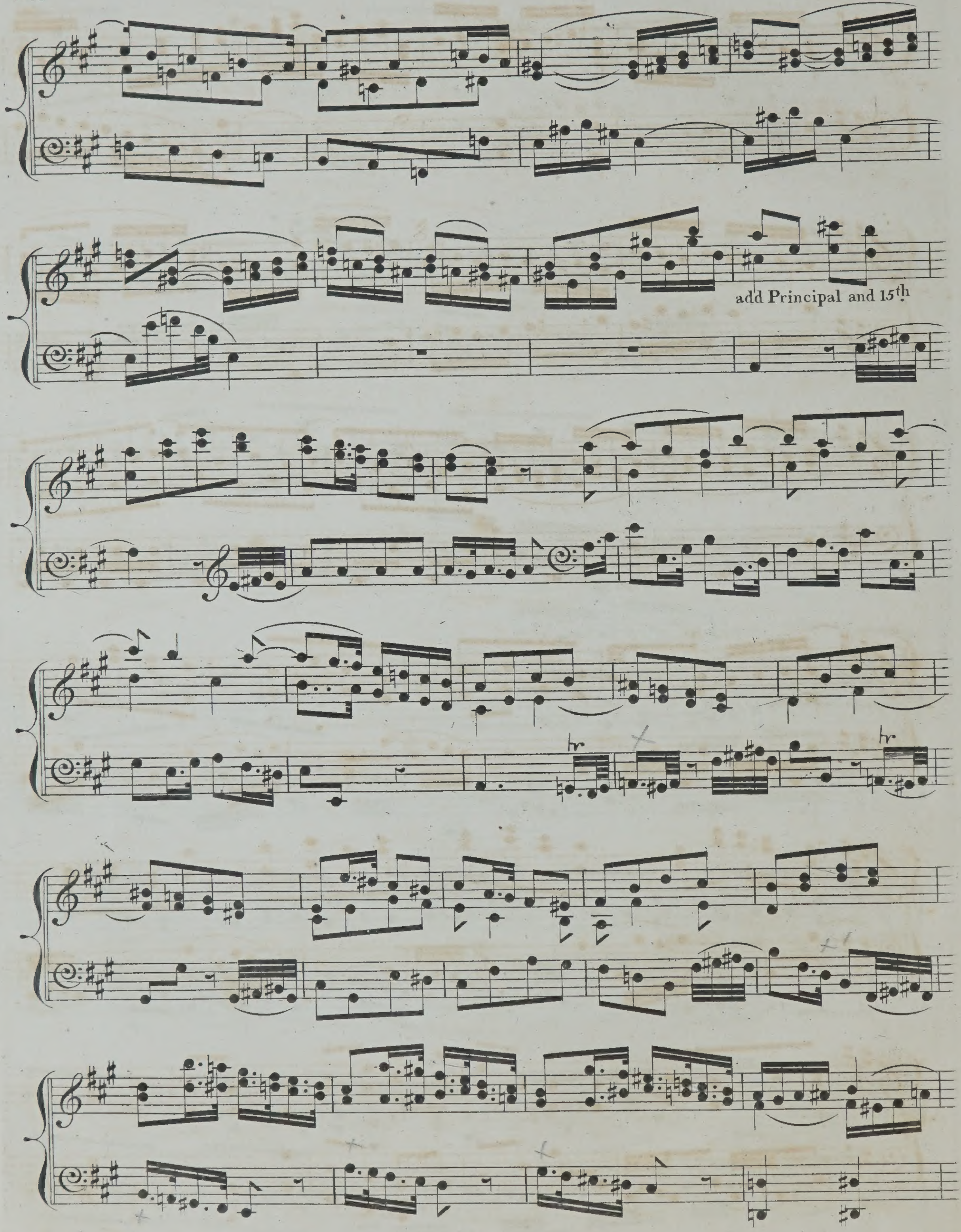
(112 = ♪)

ANDANTINO

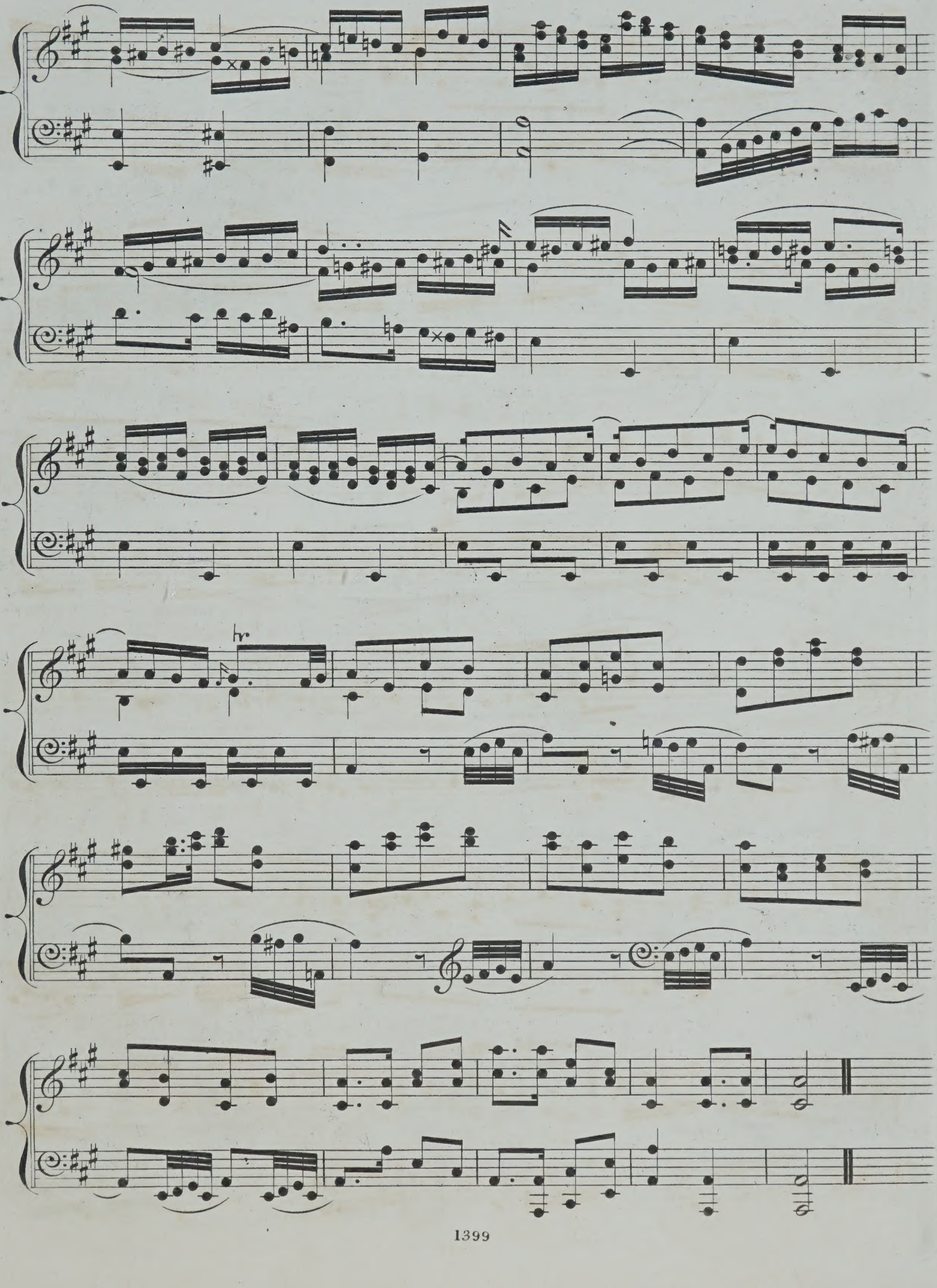

Great Organ.
Choir.
Choir.
Great Organ, add Principal.






add Principal and 15th

Bett

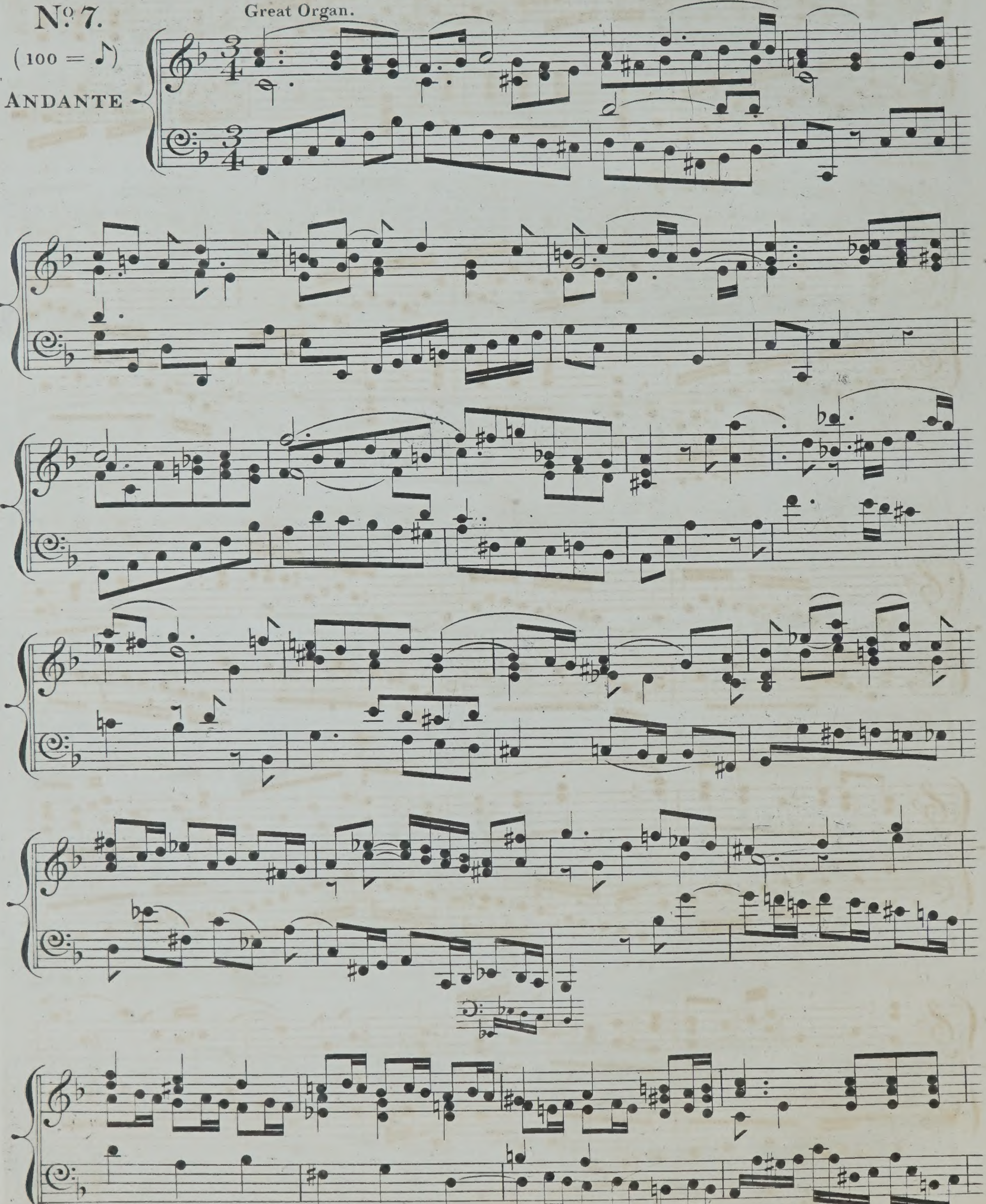


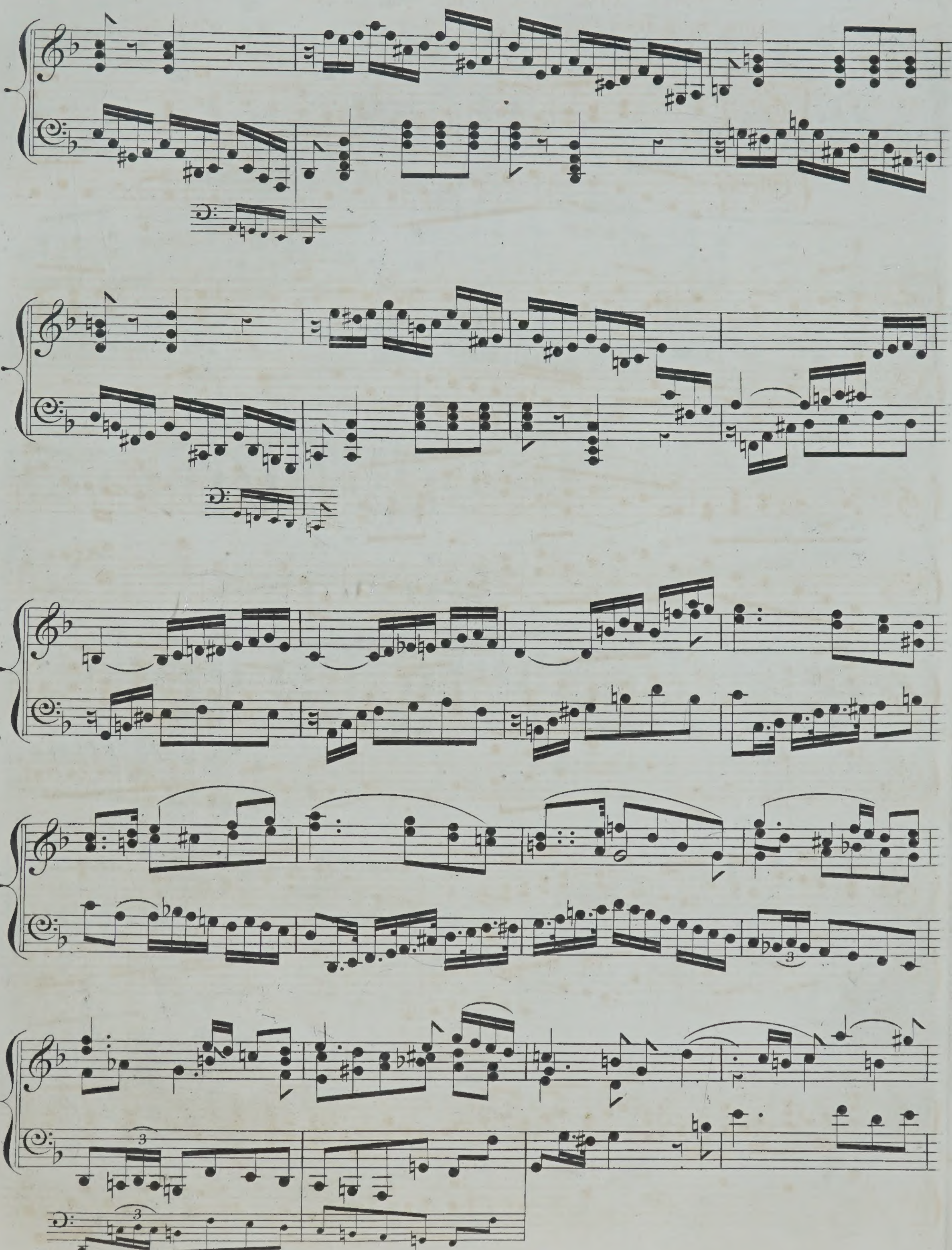
GREAT ORGAN. All the Diapasons, Principal, and 15th.
CHOIR. Stop, Open Diapasons, and Flute.

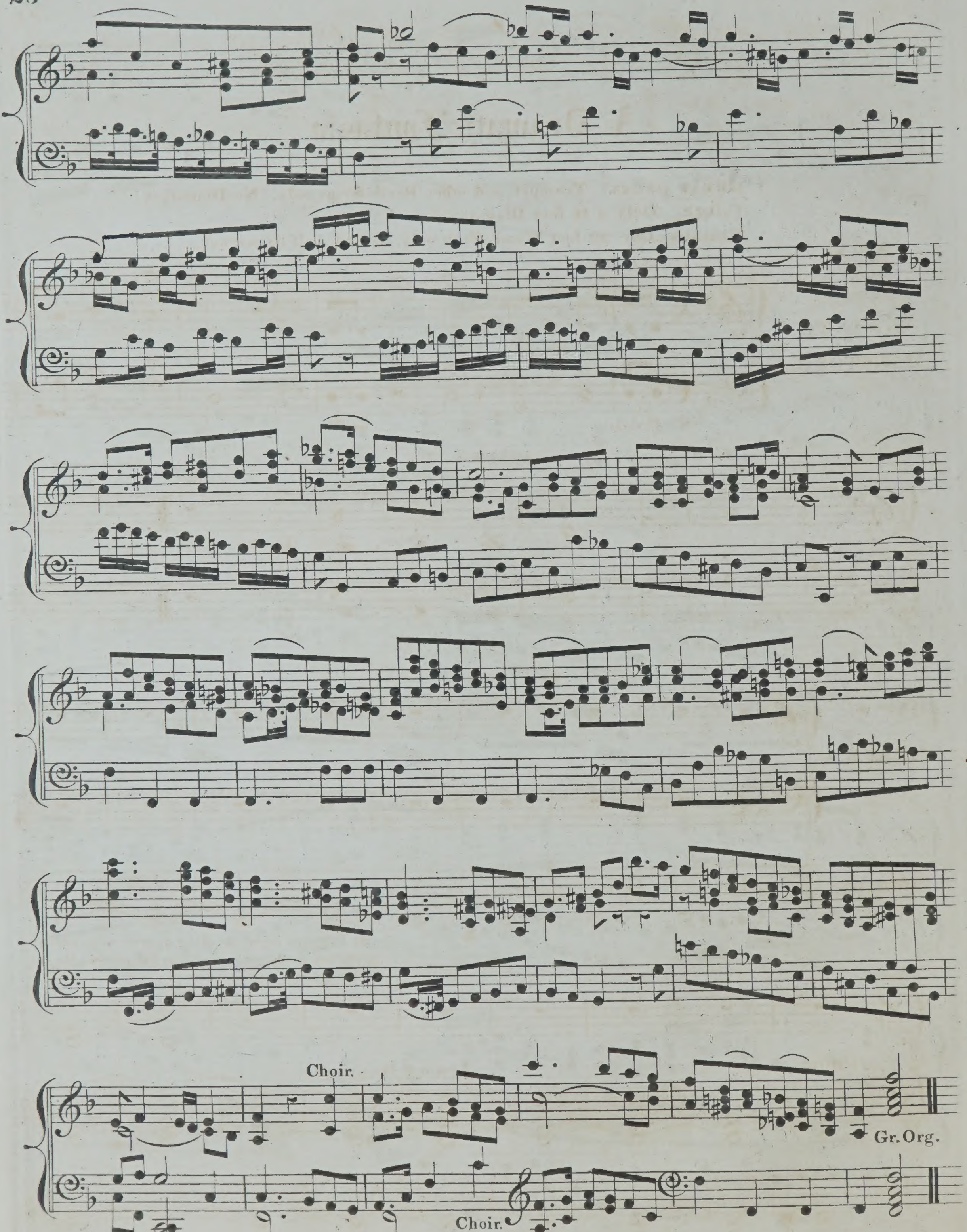
No. 7.

(100 = ♪)

ANDANTE


Great Organ.



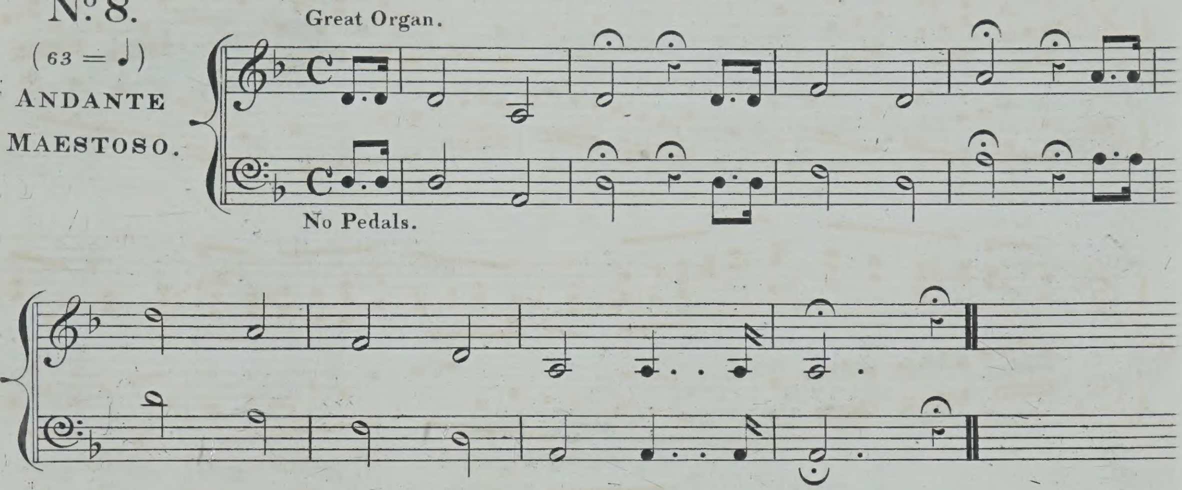

Choir.
Choir.
Gr. Org.

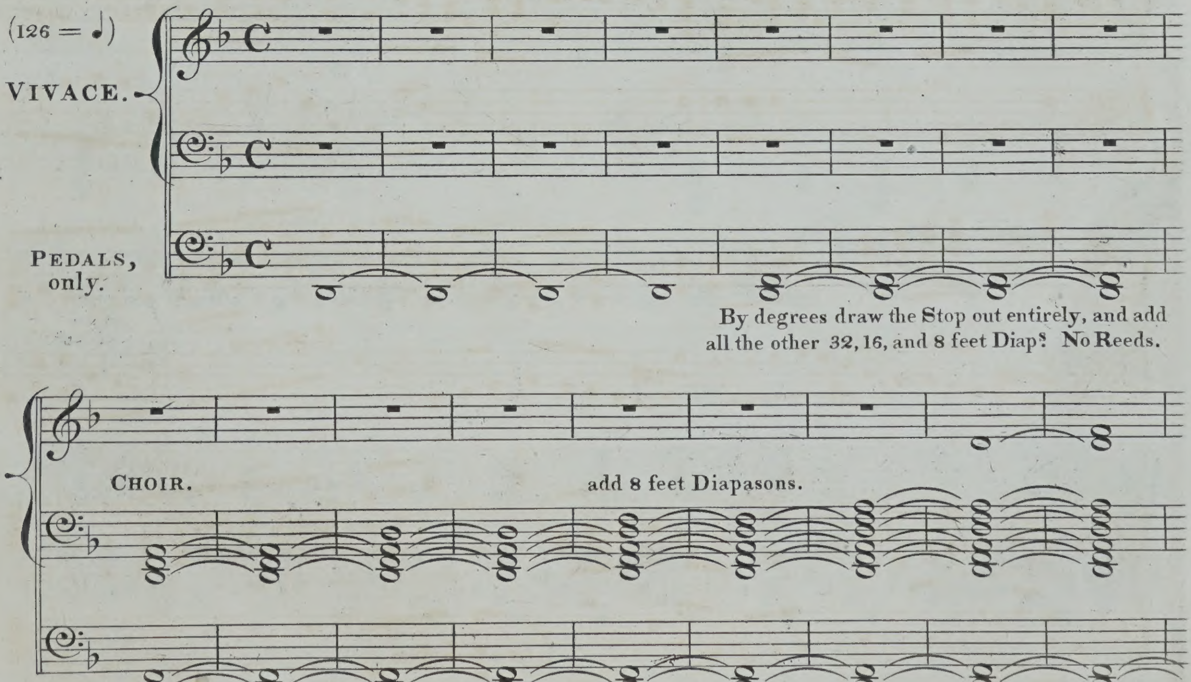
The Last Judgment,

A Dramatic Fantasia.

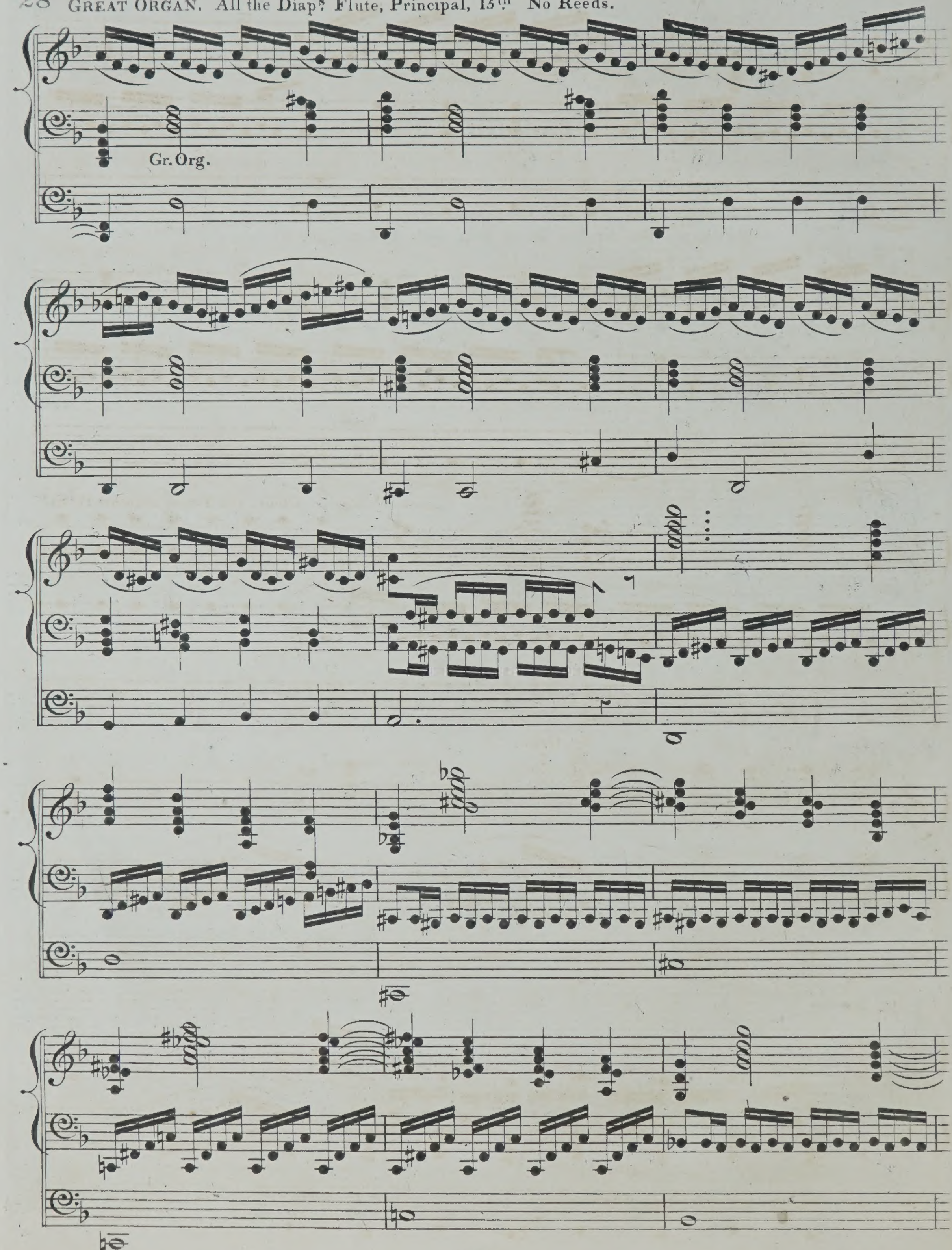
GREAT ORGAN. Trumpet, and other Reed-Stops only. No Diapasons.
CHOIR. Only a 16 feet Diapason.
PEDALS. One 32 feet Wood-Stop only, at first, half drawn out.

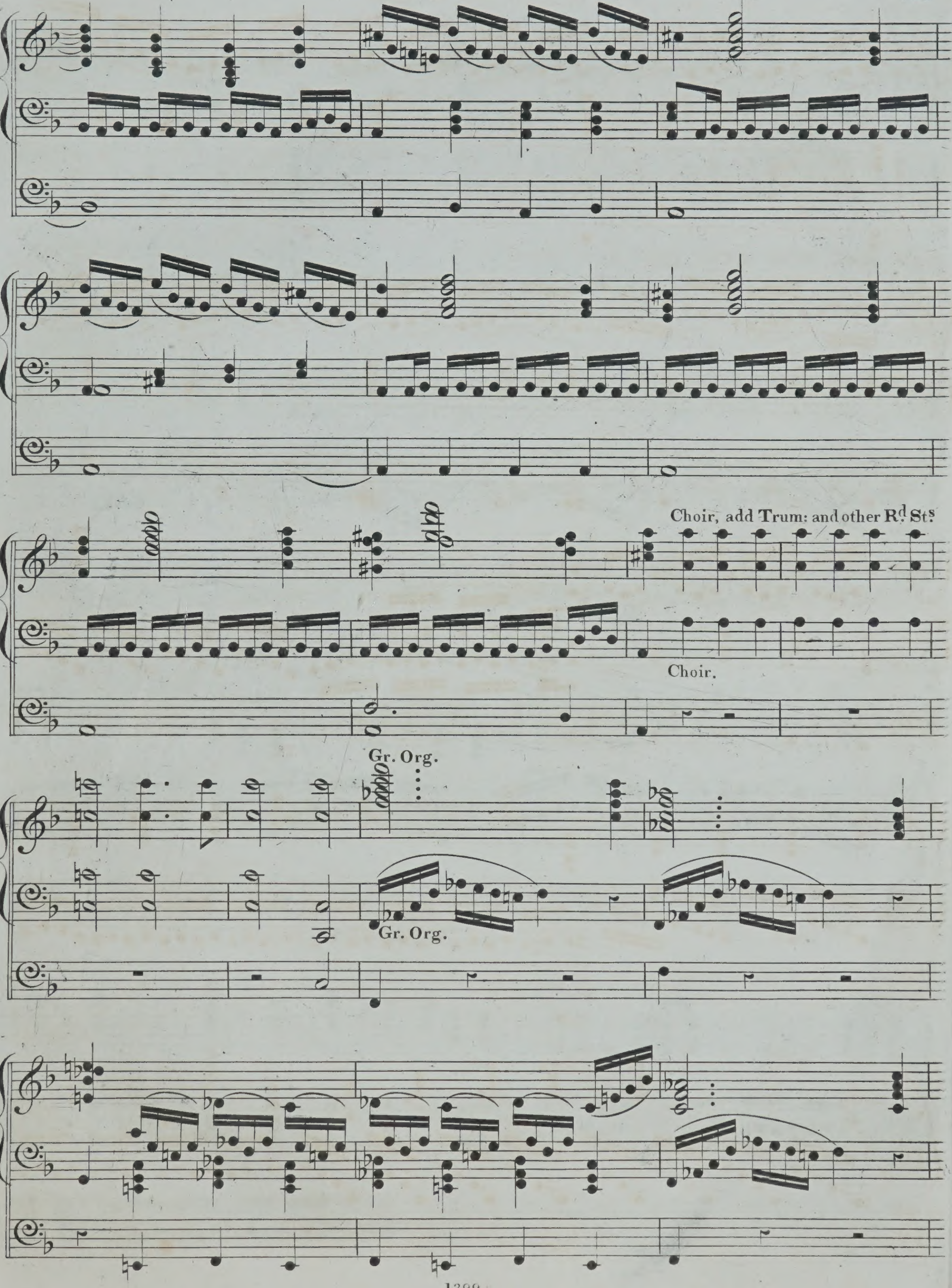
Nº 8.

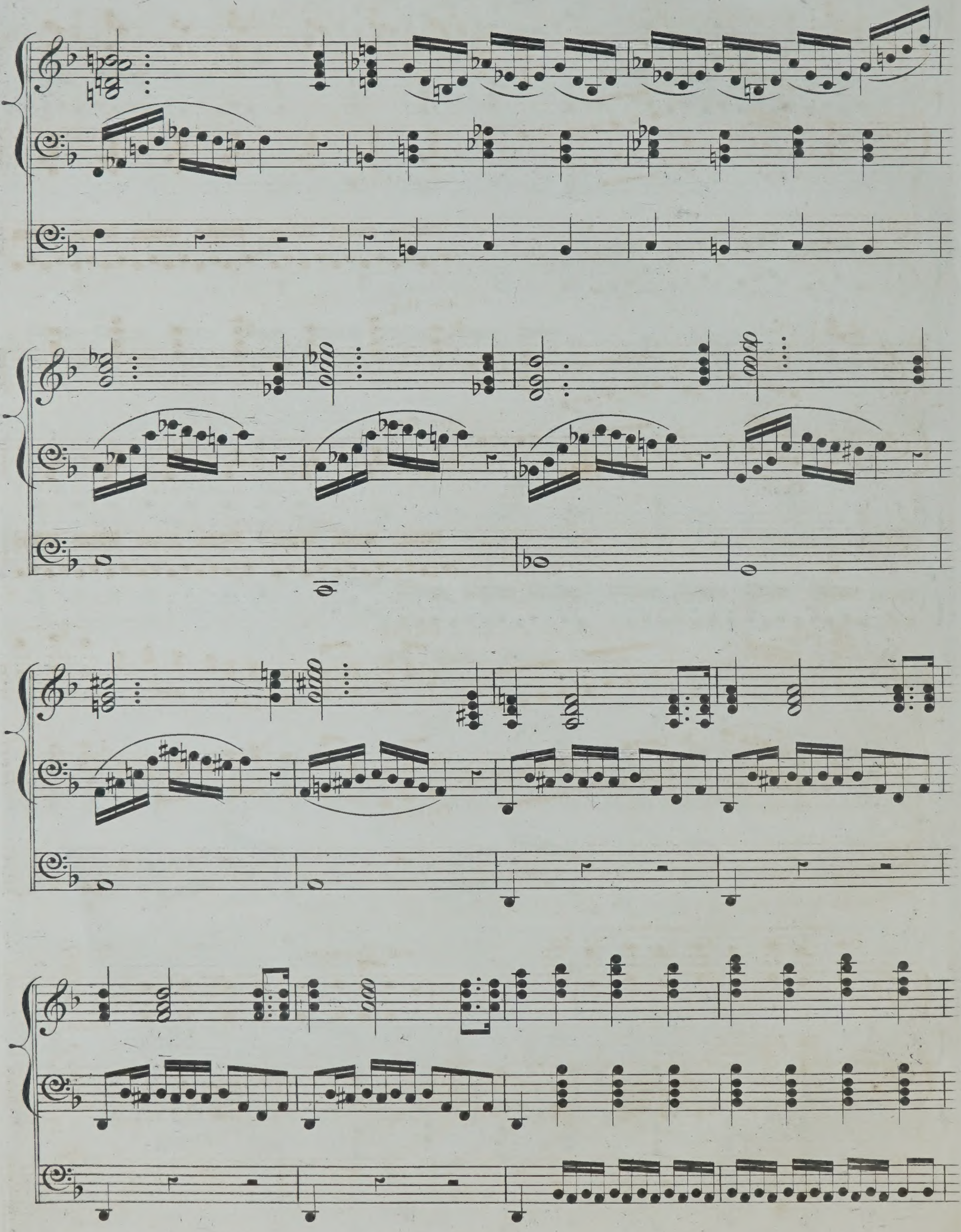

(63 = ♩)
ANDANTE
MAESTOSO.
Great Organ.
No Pedals.

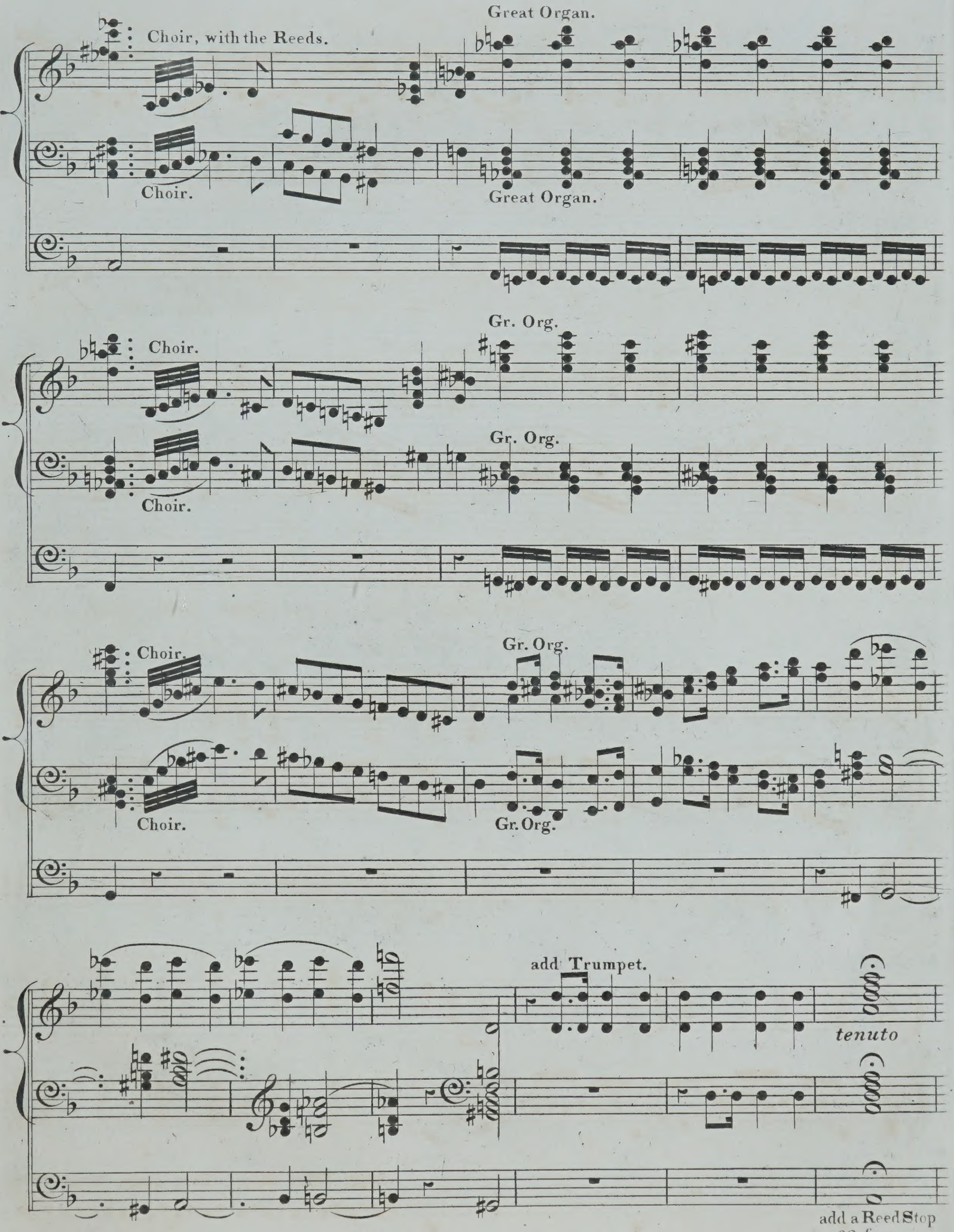

(126 = ♩)
VIVACE.
PEDALS, only.
By degrees draw the Stop out entirely, and add all the other 32, 16, and 8 feet Diapˢ. No Reeds.
CHOIR.
add 8 feet Diapasons.

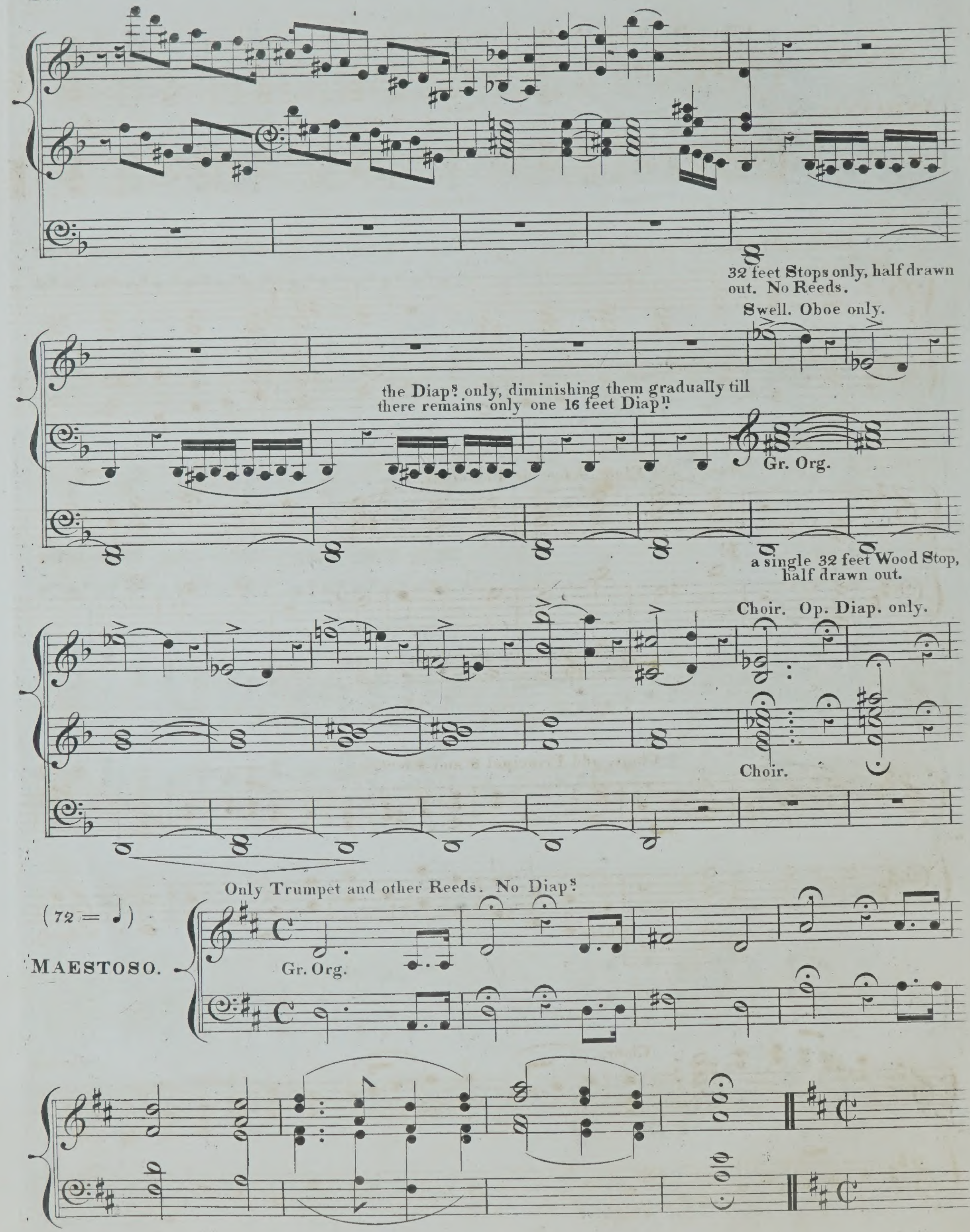
GREAT ORGAN. All the Diap.s Flute, Principal, 15th No Reeds.




Choir, add Trum: and other Rd. Sts
Choir.
Gr. Org.
Gr. Org.




Choir, with the Reeds.
Great Organ.
Choir.
Great Organ.
Choir.
Gr. Org.
Gr. Org.
Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.
add Trumpet.
tenuto
add a Reed Stop
32 feet.



32 feet Stops only, half drawn out. No Reeds.

Swell. Oboe only.

the Diap^{s}. only, diminishing them gradually till there remains only one 16 feet Diap^{n}.

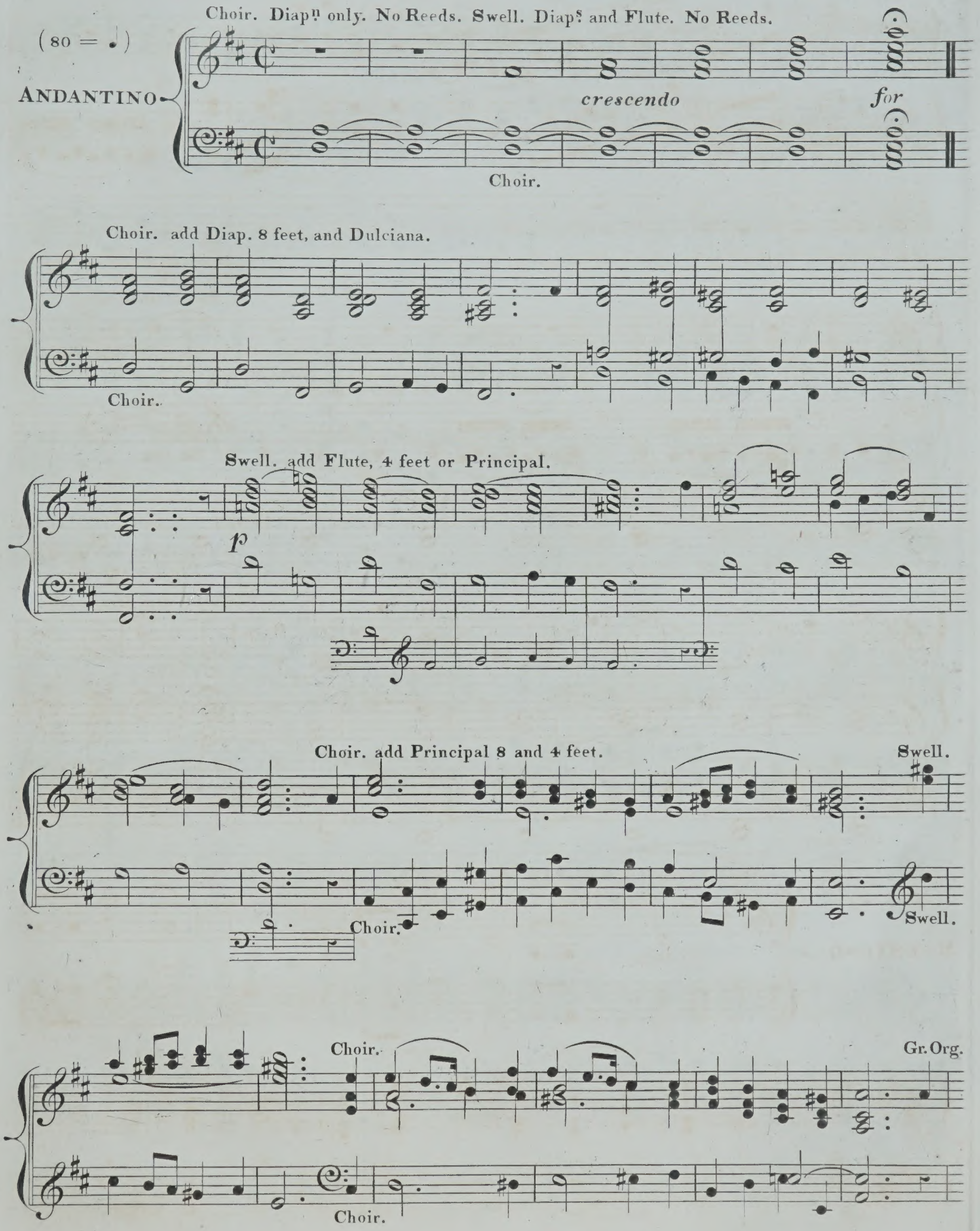
a single 32 feet Wood Stop, half drawn out.

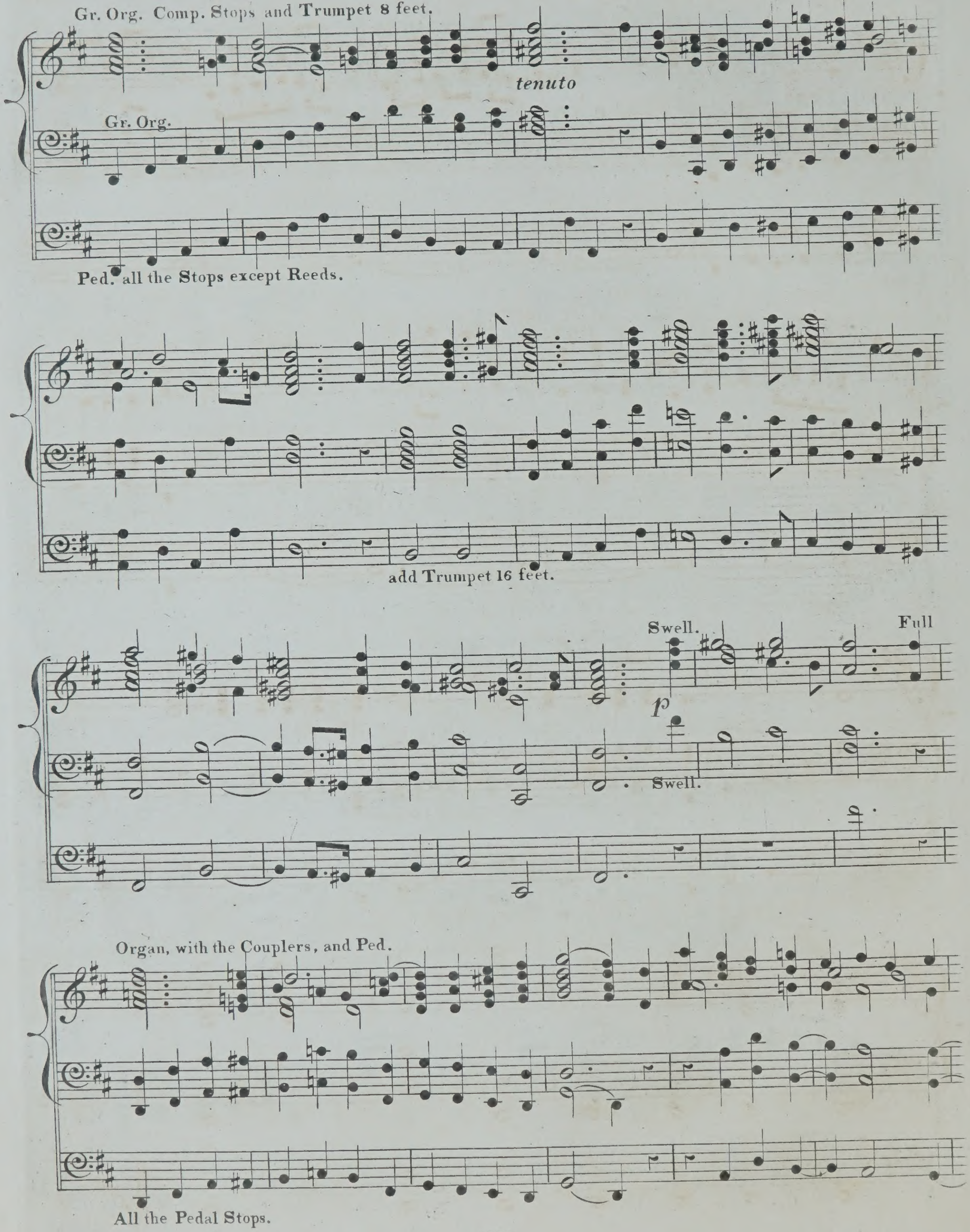
Choir. Op. Diap. only.

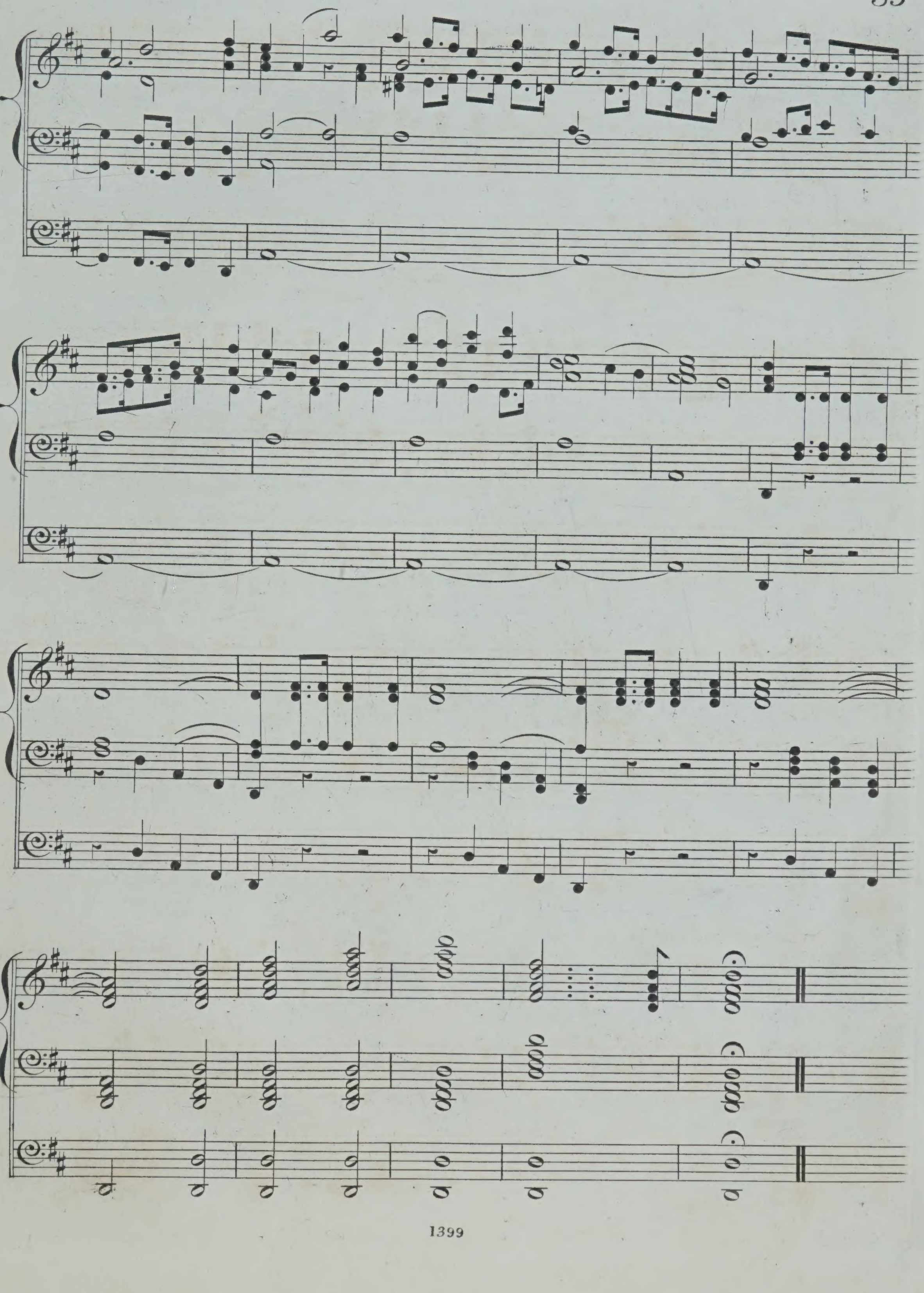
Only Trumpet and other Reeds. No Diap^{s}.

(72 = ♩)

MAESTOSO.


(80 = ♩)
ANDANTINO
Choir. Diapn. only. No Reeds. Swell. Diaps. and Flute. No Reeds.
crescendo
for
Choir.
Choir. add Diap. 8 feet, and Dulciana.
Choir.
Swell. add Flute, 4 feet or Principal.
p
Choir. add Principal 8 and 4 feet.
Swell.
Choir.
Swell.
Choir.
Gr. Org.
Choir.


Gr. Org. Comp. Stops and Trumpet 8 feet.
Gr. Org.
tenuto
Ped. all the Stops except Reeds.
add Trumpet 16 feet.
Swell.
Full
p
Swell.
Organ, with the Couplers, and Ped.
All the Pedal Stops.



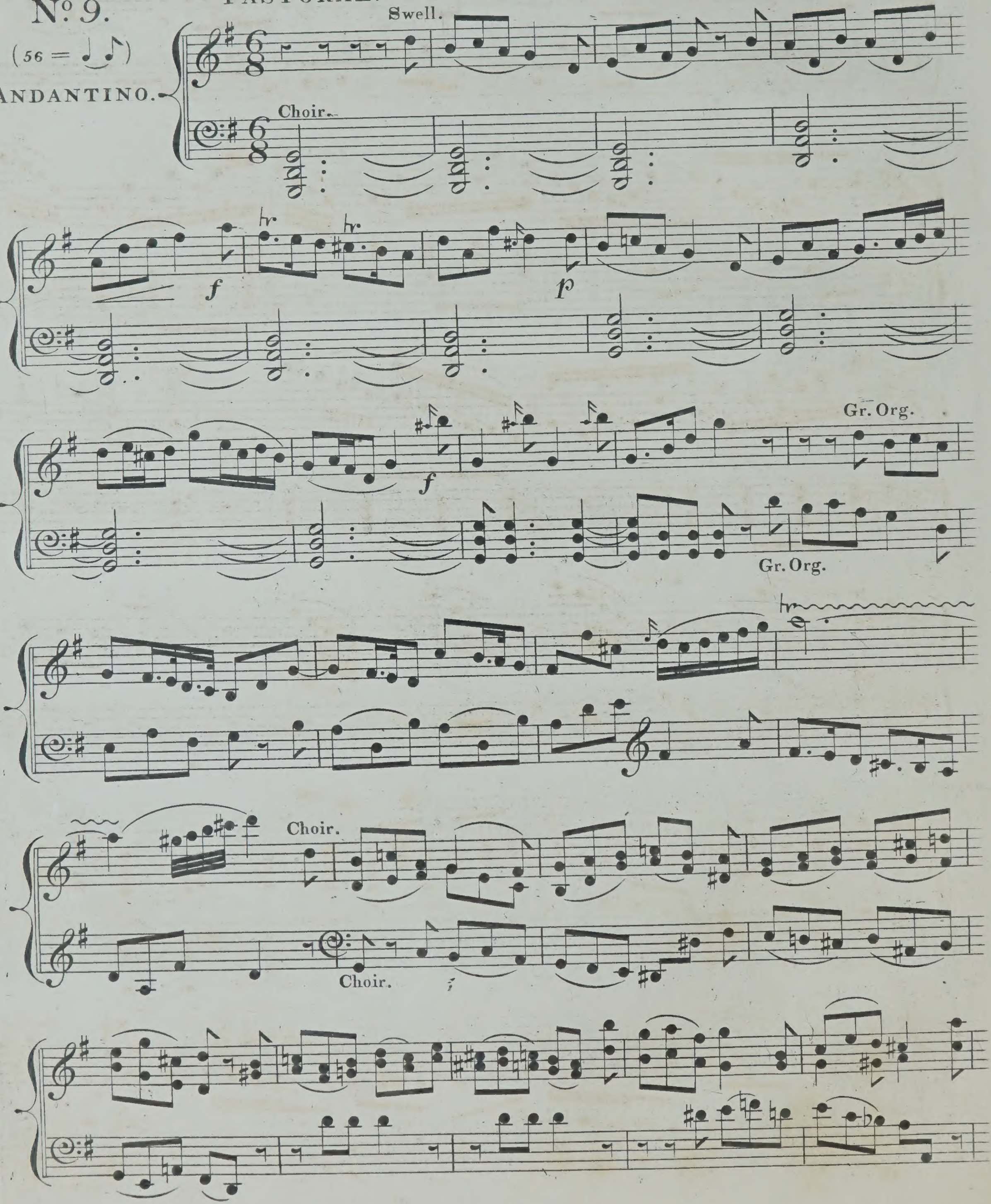
GREAT ORGAN. Stop, and Open Diapasons, Principal, Flute, and Dulciana.
CHOIR. Stop, Diapason, and Flute.
SWELL. Diapason, and Oboe.

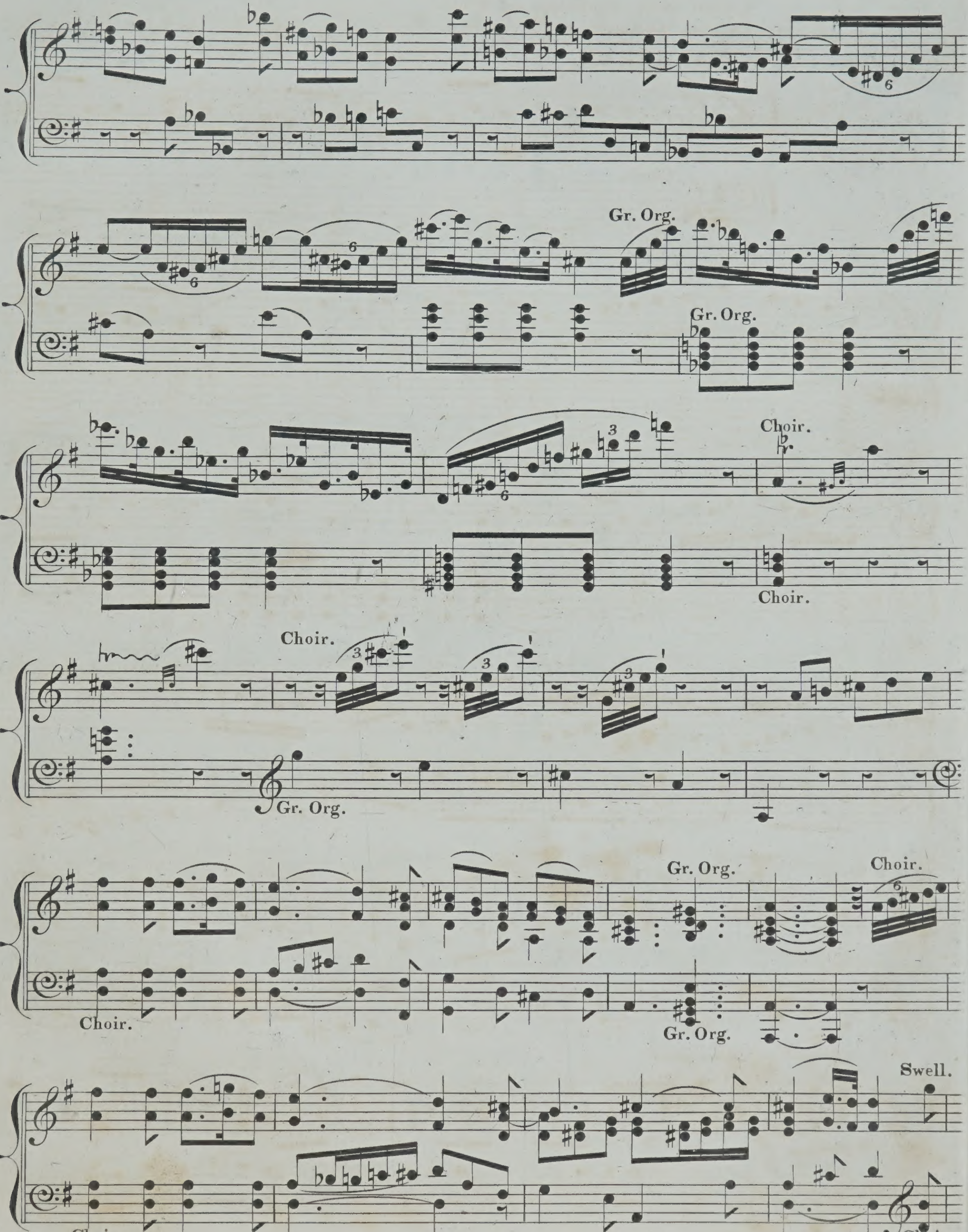
No. 9.

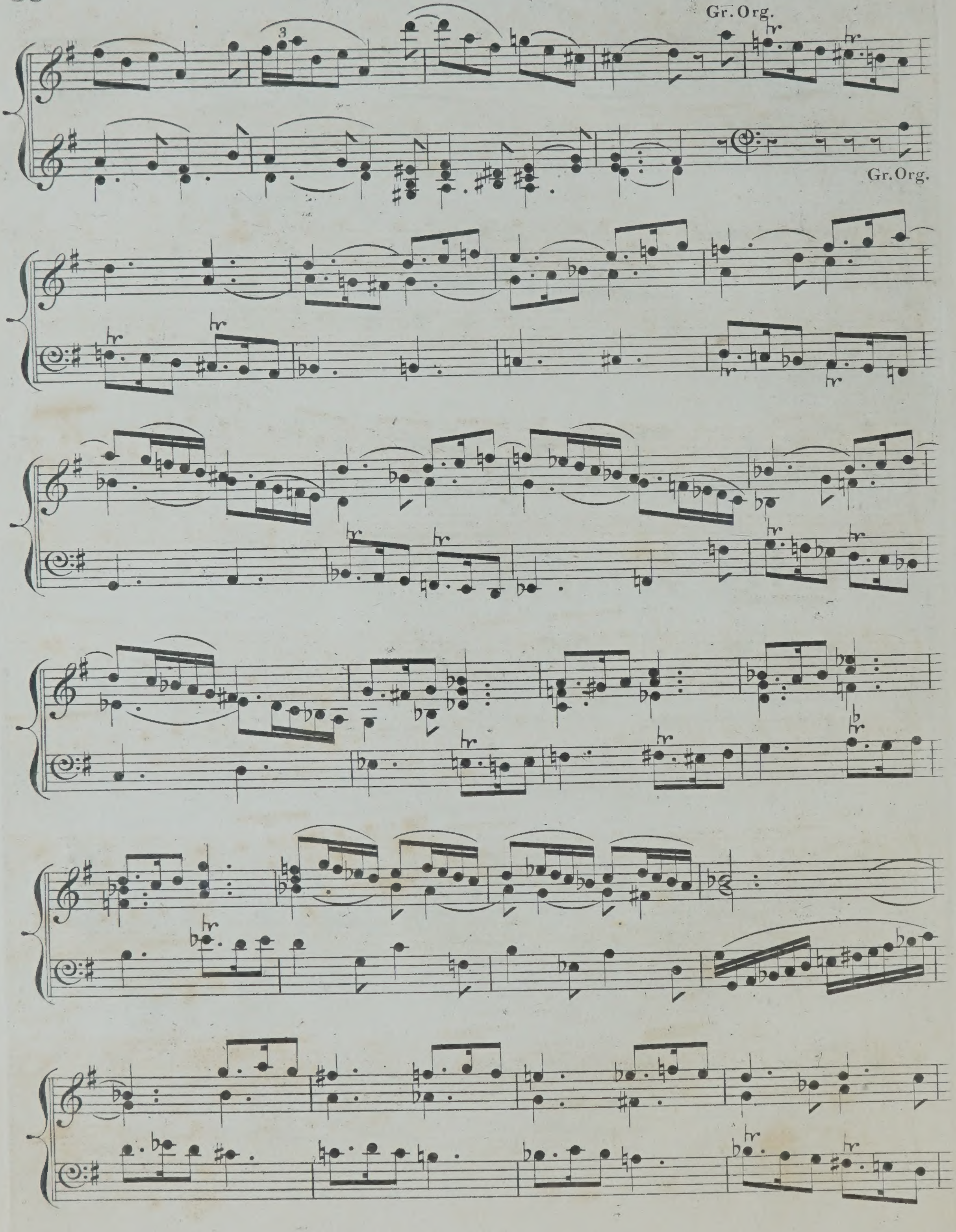
PASTORAL.

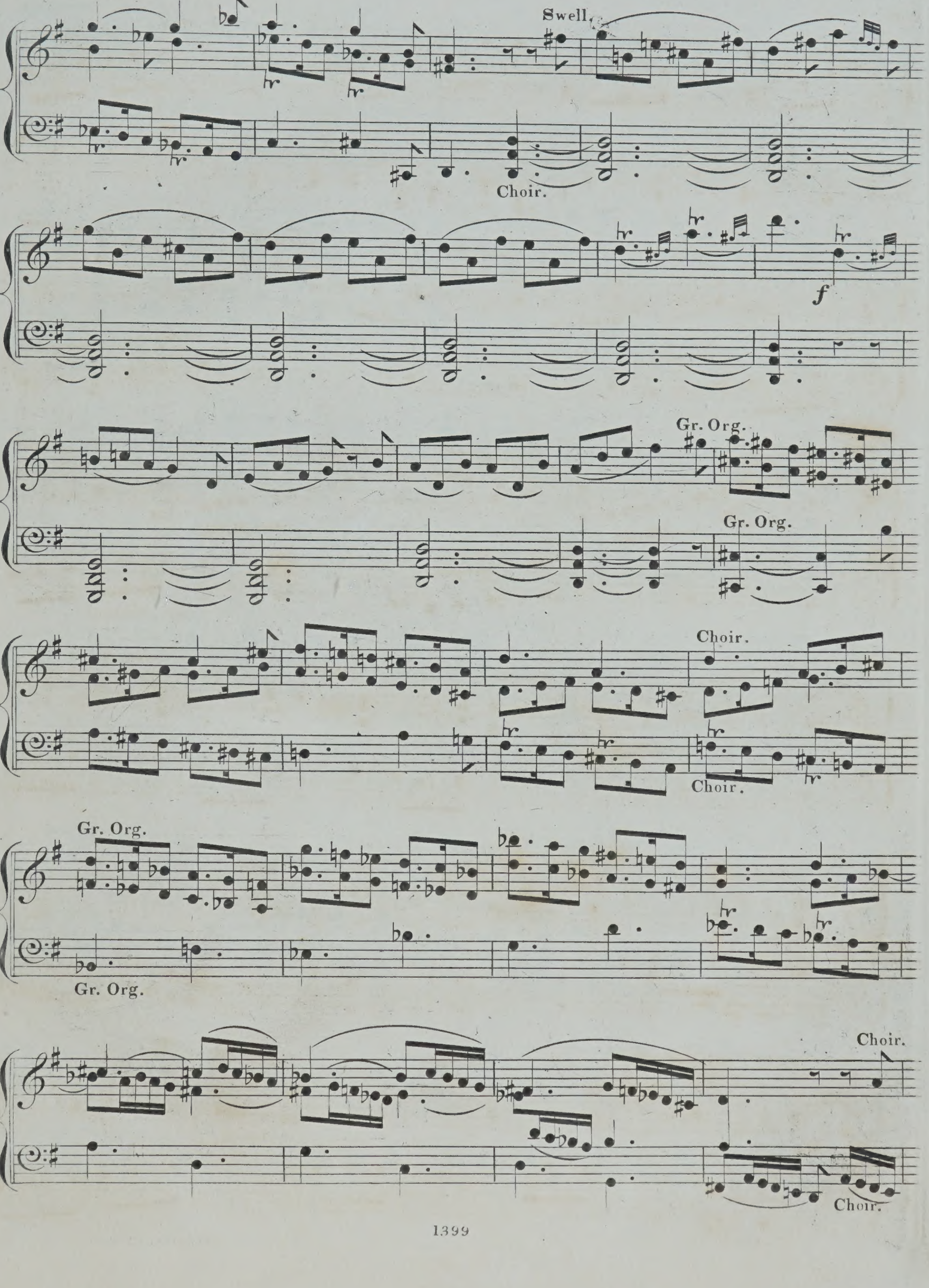
(56 = ♩‿♪)

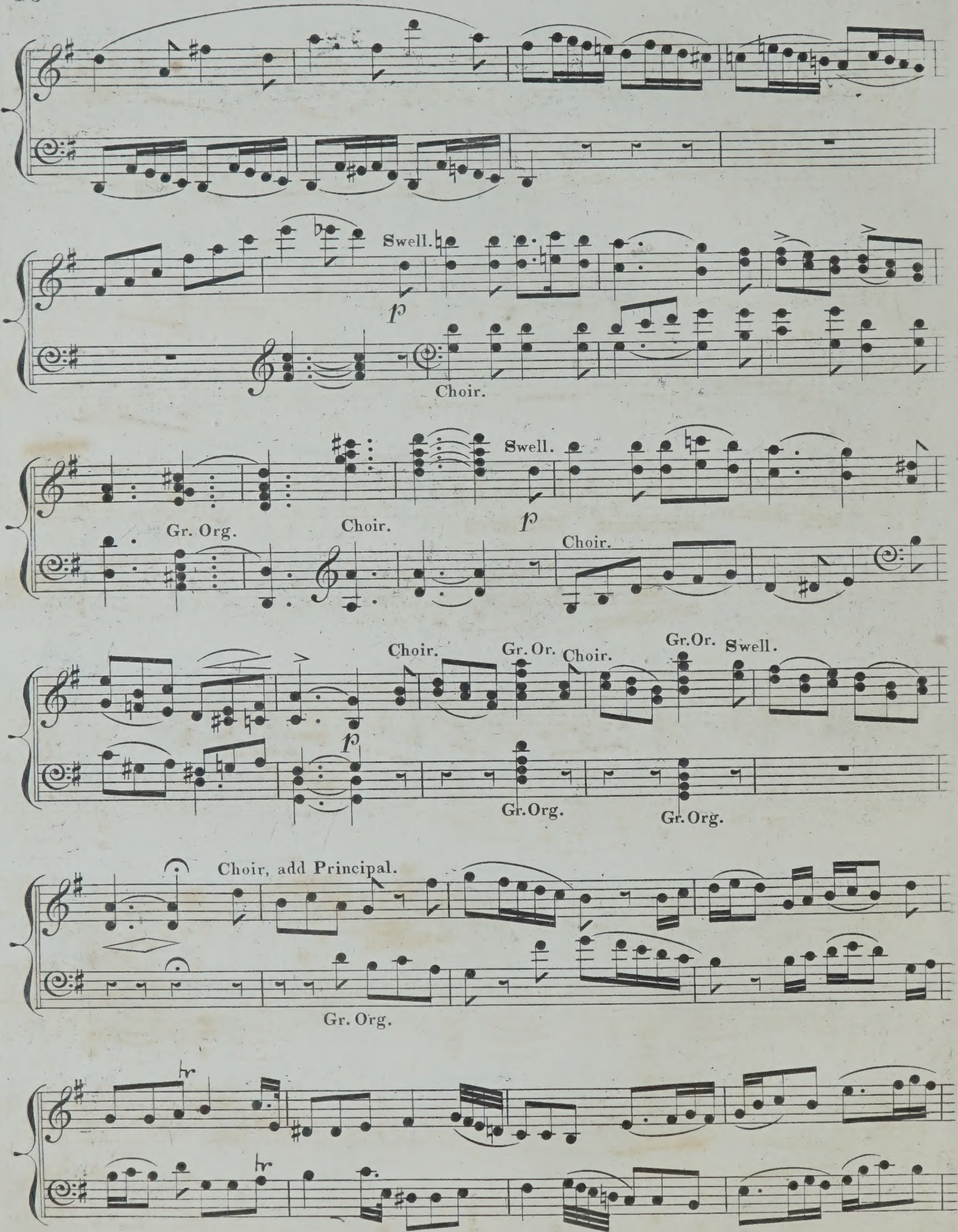
ANDANTINO.

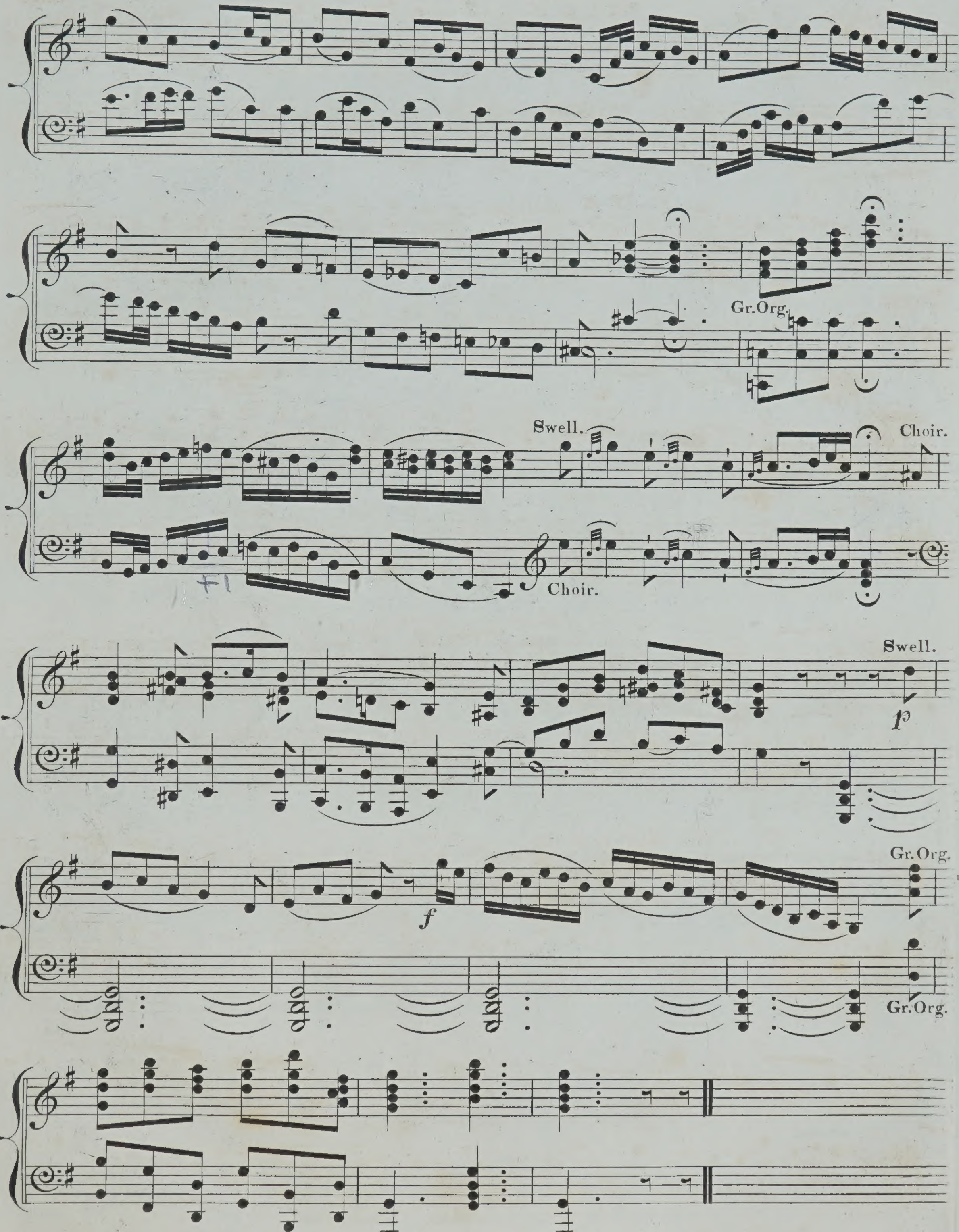

Swell.
Choir.
f
p
f
Gr. Org.
Gr. Org.
Choir.
Choir.


Gr. Org.
Gr. Org.
Choir.
Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Swell.
Choir.
Choir.


3
Gr. Org.
Gr. Org.


Swell
Choir.
f
Gr. Org.
Gr. Org.
Choir.
Choir.
Gr. Org.
Gr. Org.
Choir.
Choir.


Swell.
p
Choir.
Gr. Org.
Choir.
Swell.
p
Choir.
Choir.
Gr. Or.
Choir.
Gr.Or.
Swell.
p
Gr.Org.
Gr.Org.
Choir, add Principal.
Gr. Org.

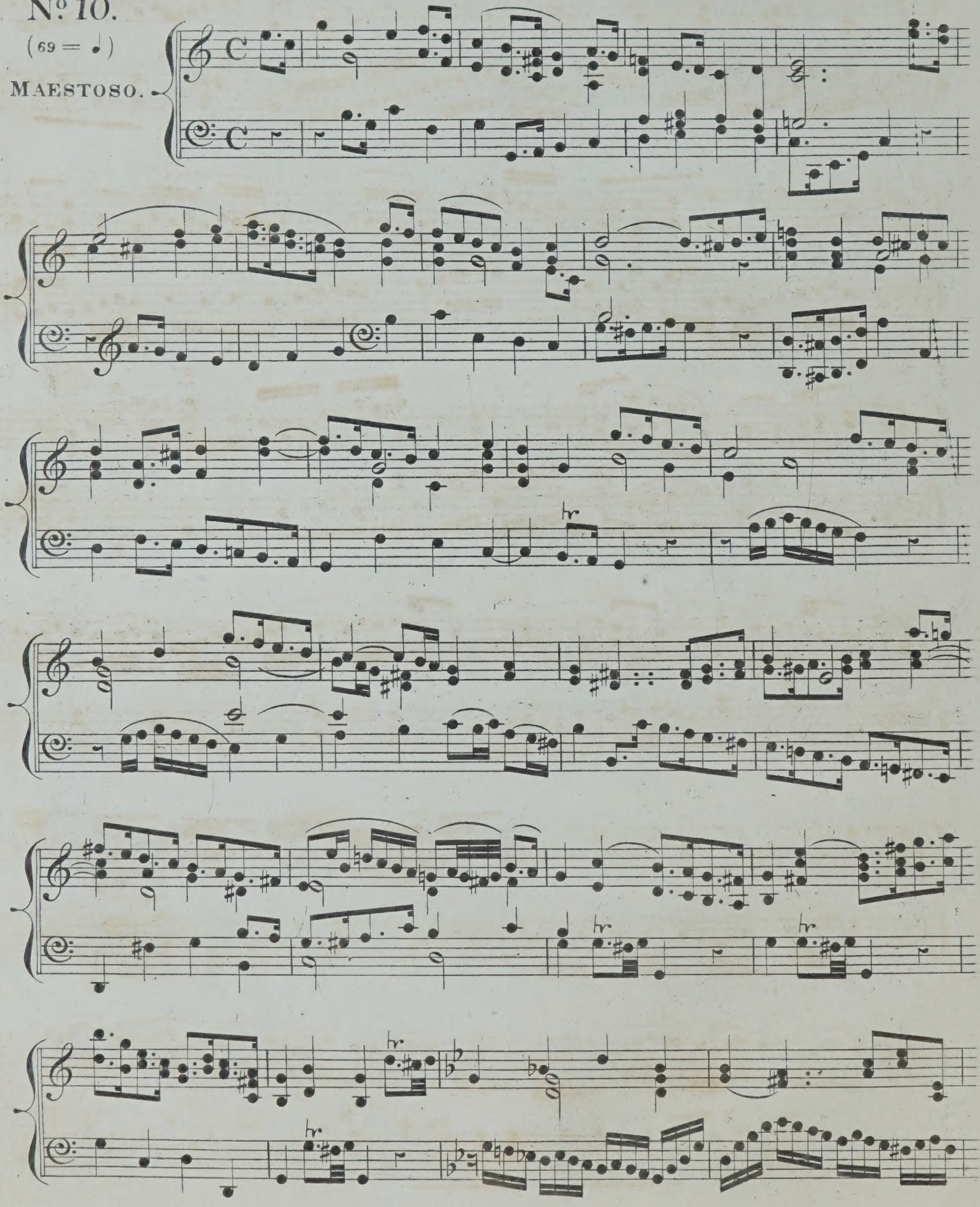

Gr.Org.
Swell.
Choir.
Choir.
+1
Choir.
Swell.
p
f
Gr.Org.
Gr.Org.

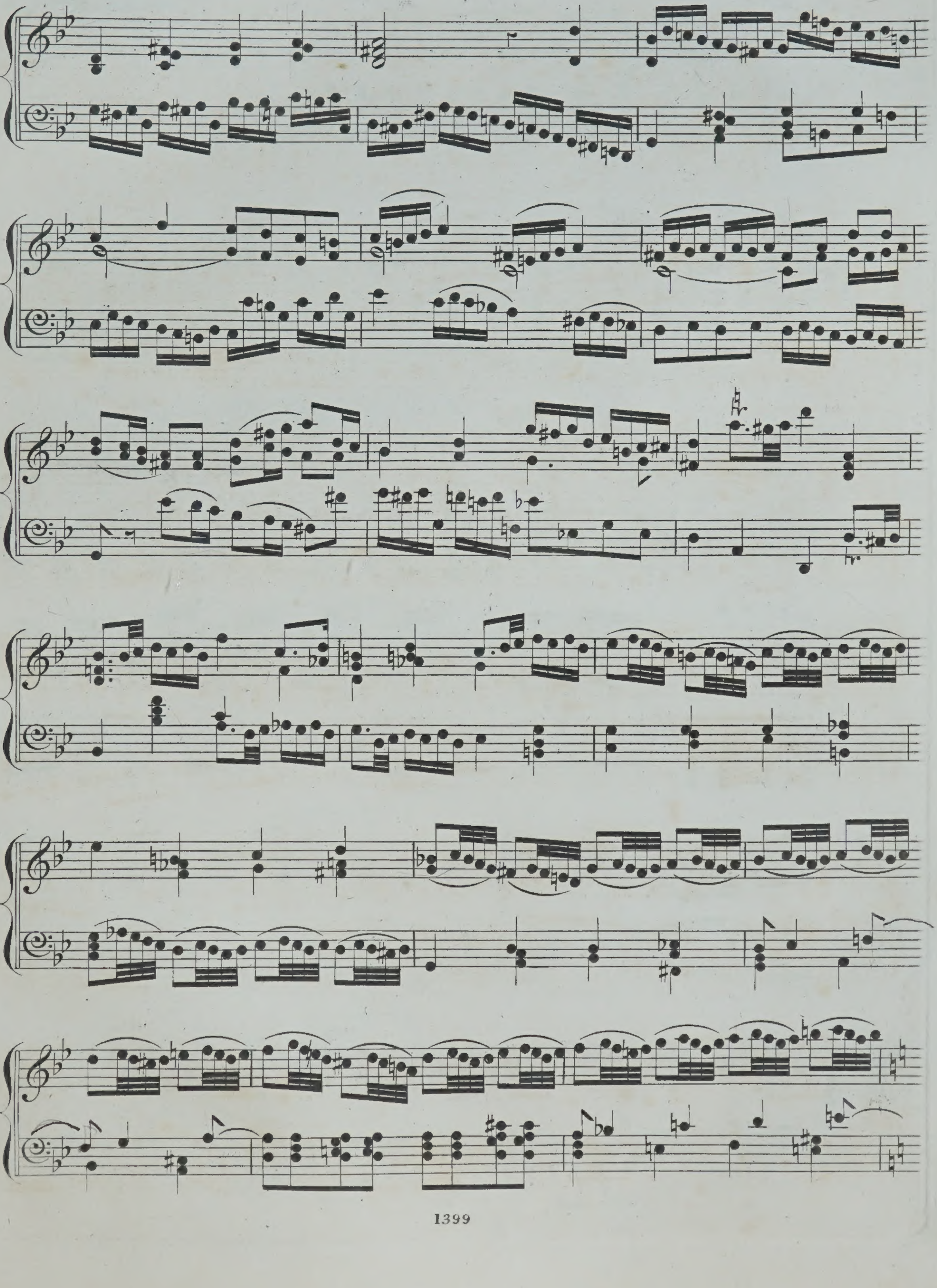
GREAT ORGAN. All the Diapasons, Flute, Principal, 15th, &c. No Reeds.

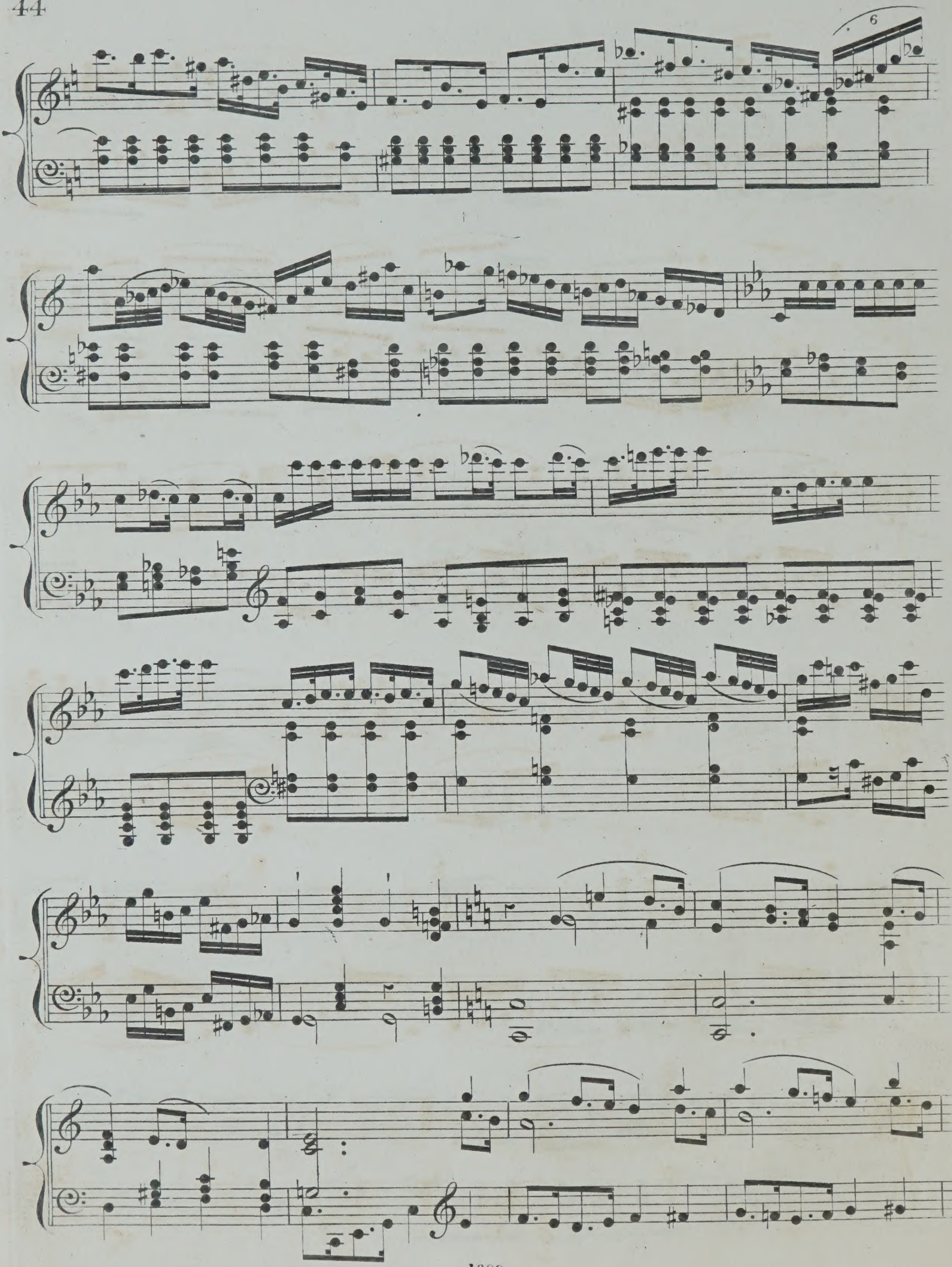
No. 10.

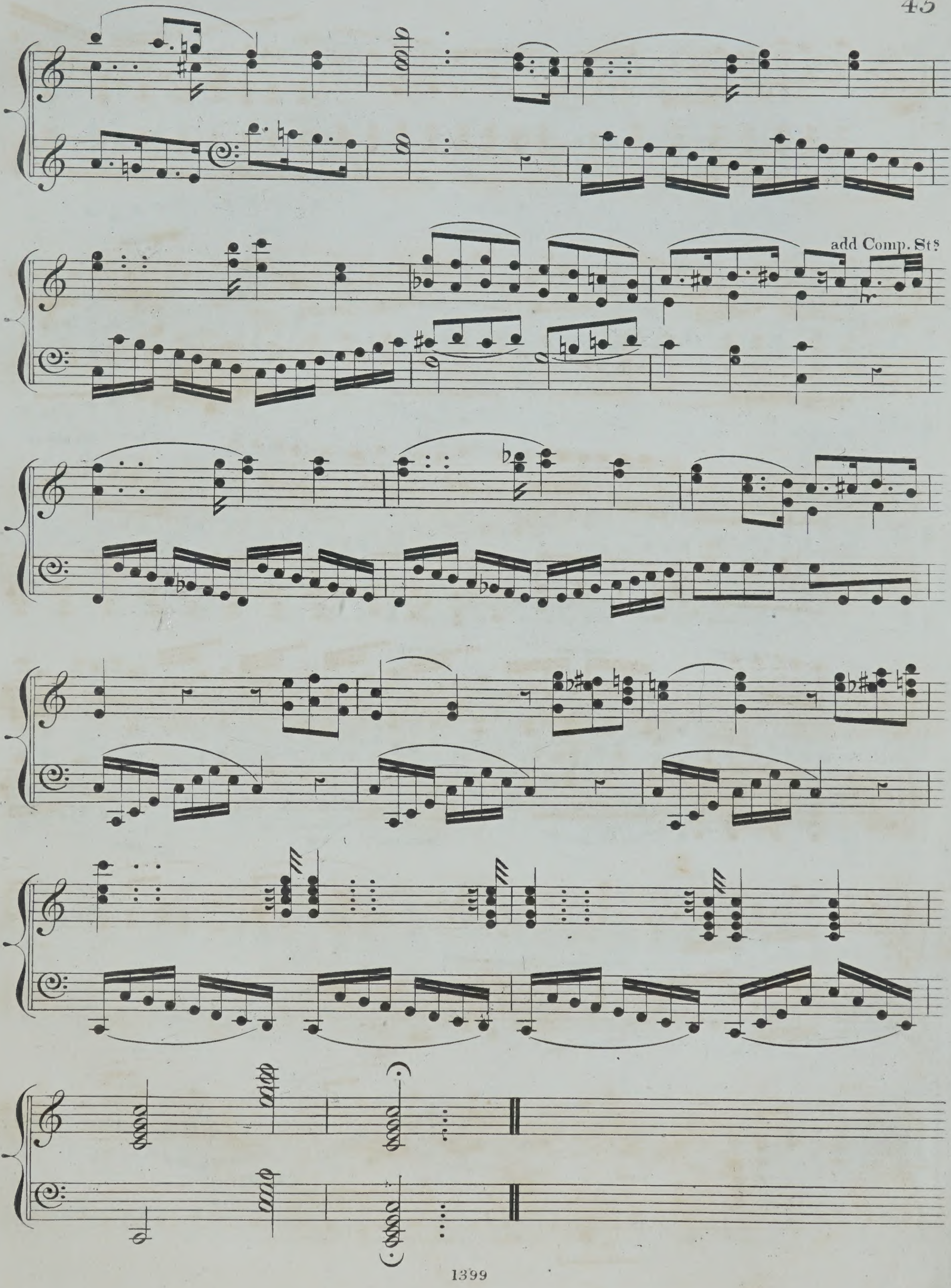
(69 = ♩)

MAESTOSO.


tr
tr
tr
tr
tr
tr




6

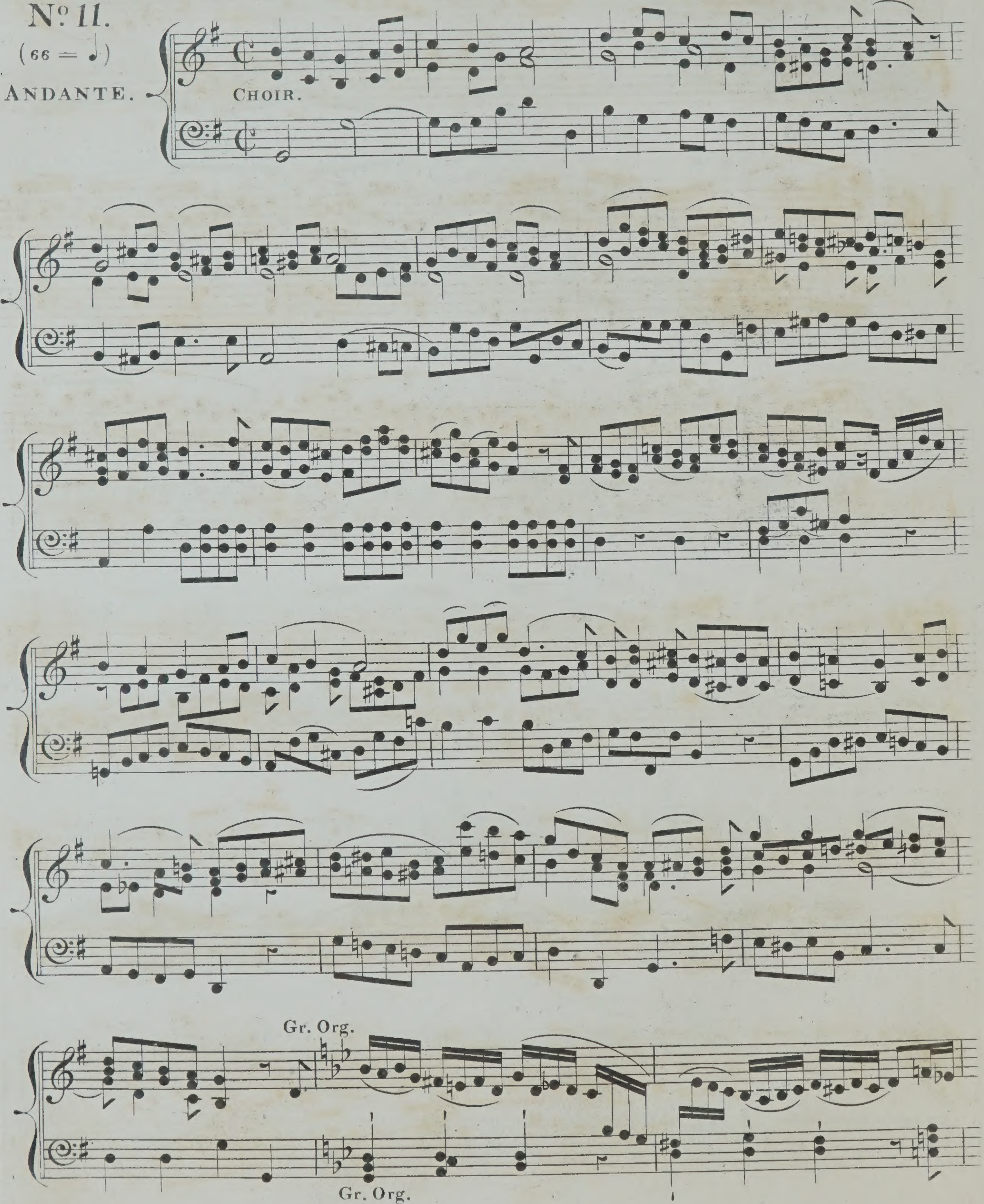

add Comp. Sts

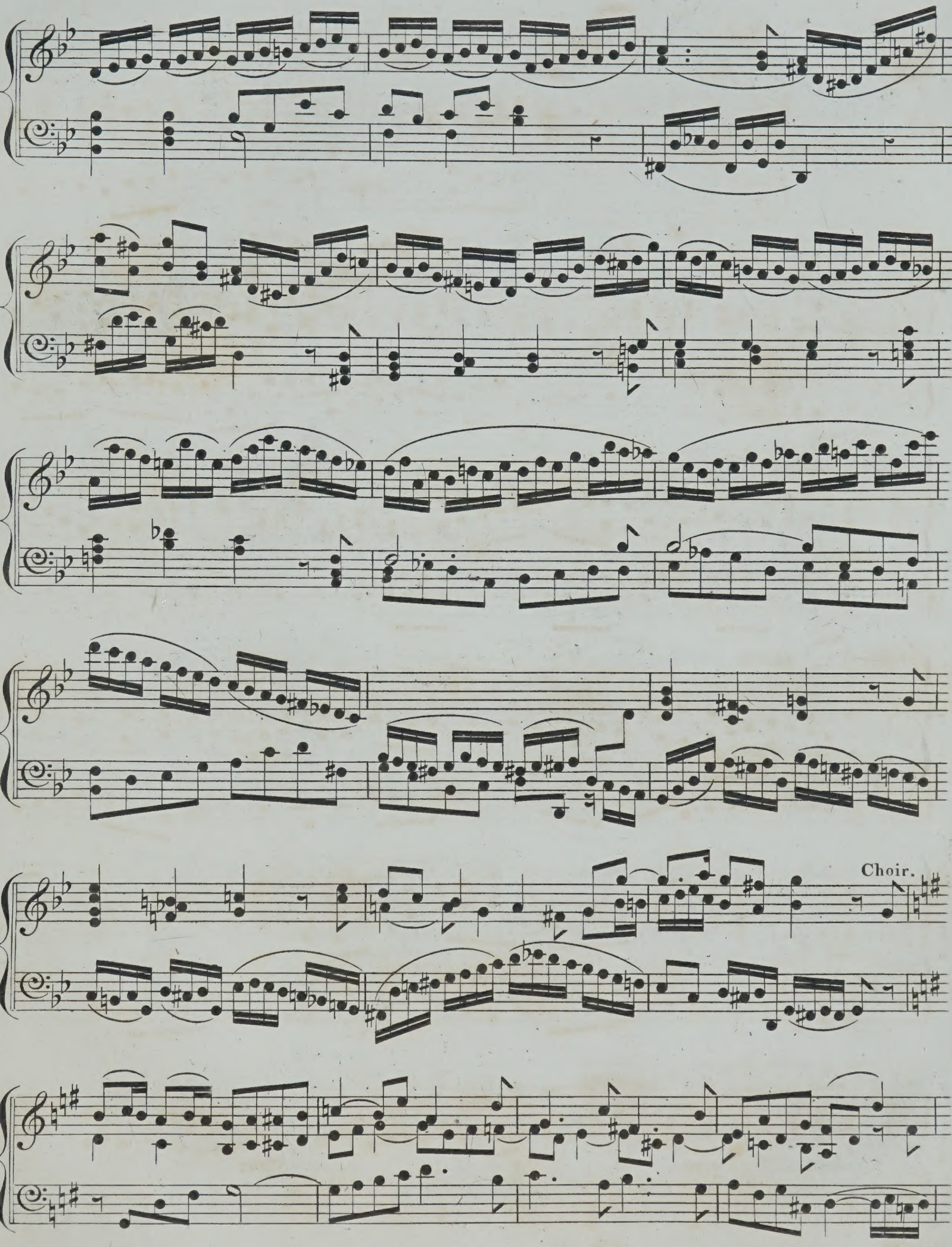
GREAT ORGAN. All the Diapasons, Flute, Principal, Dulciana, 15th, &c. No Reeds.
CHOIR. Open and Stop Diapasons, Flute, and Principal.

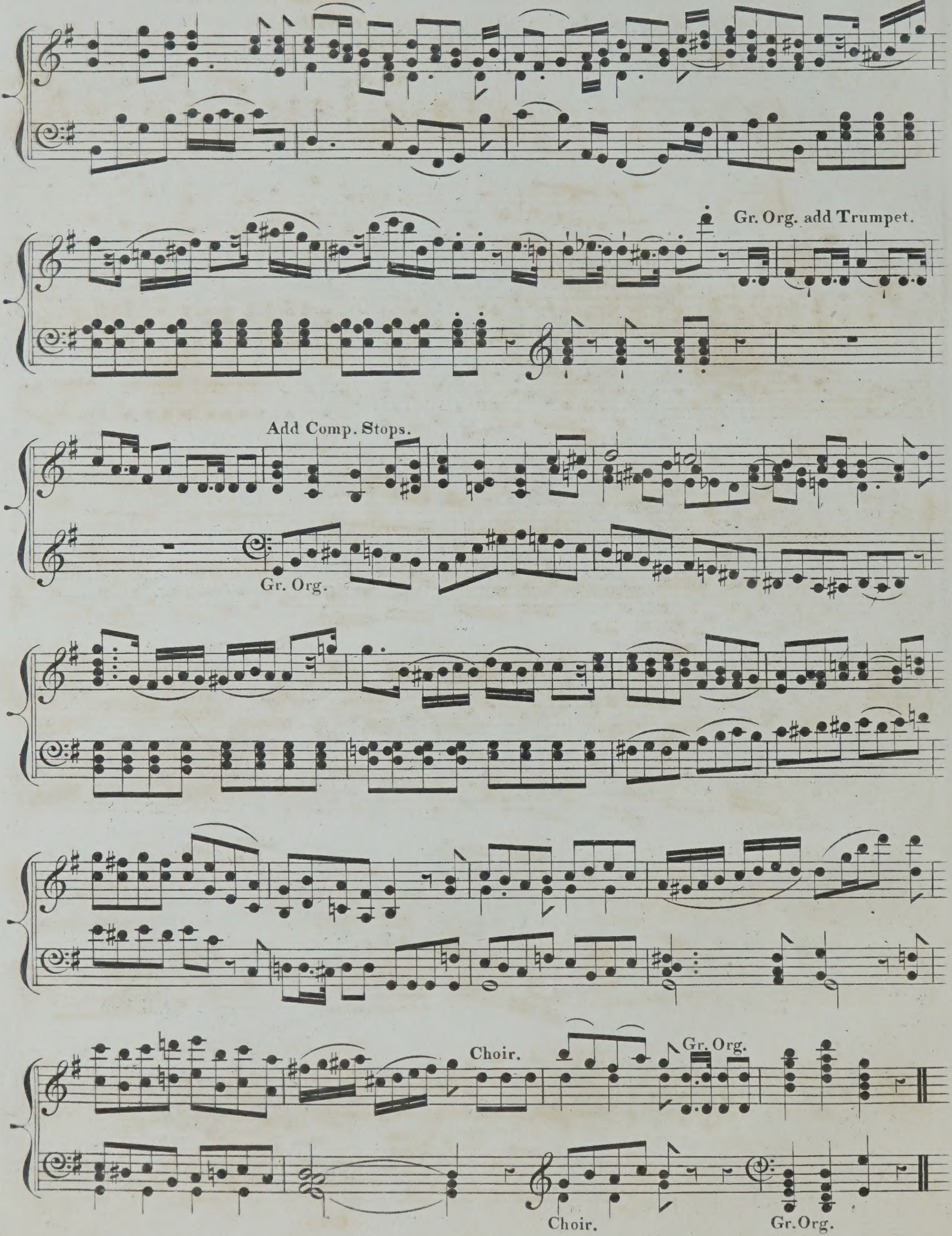
No. 11.

(66 = ♩)

ANDANTE.


CHOIR.
Gr. Org.
Gr. Org.


Choir.

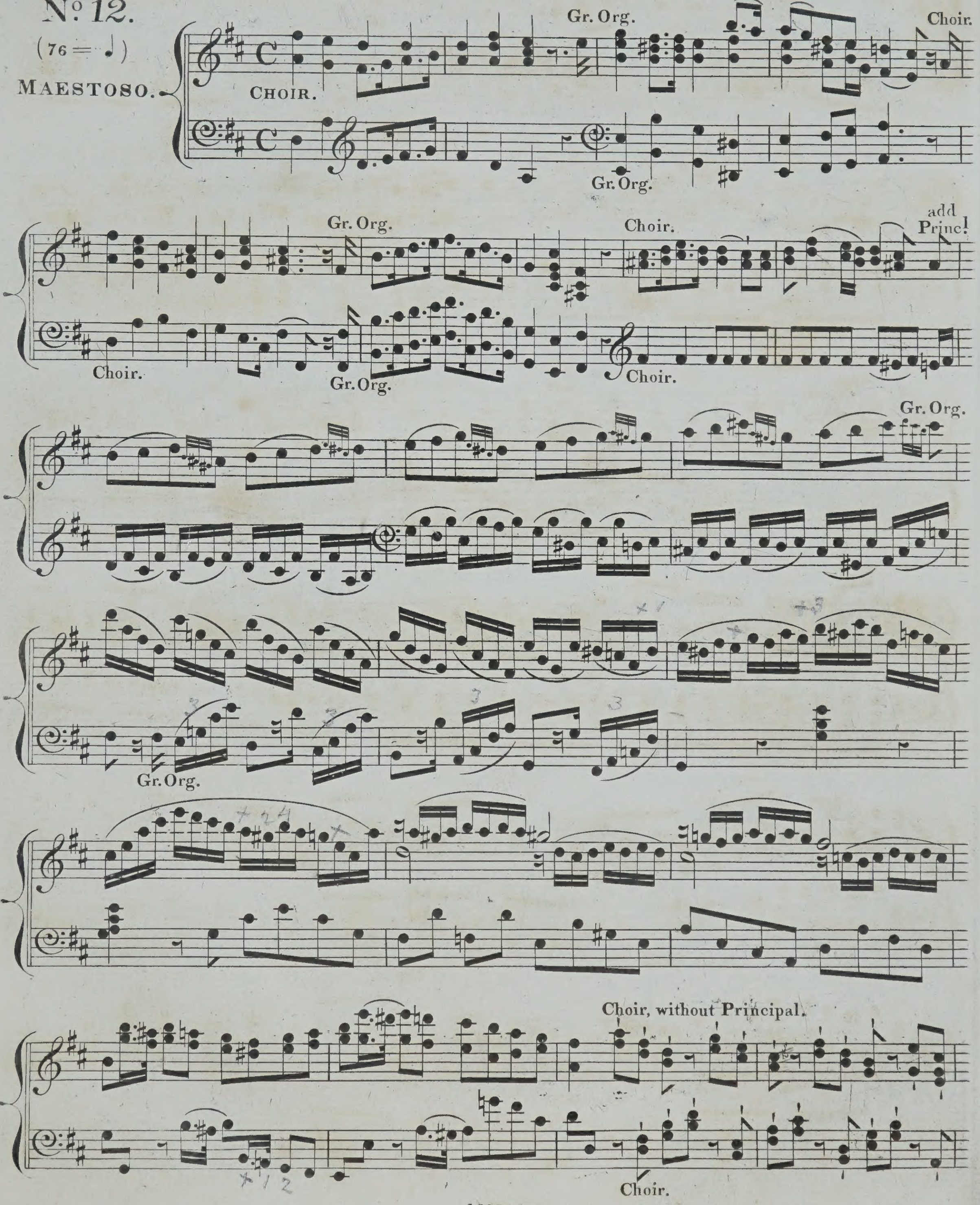

Gr. Org. add Trumpet.
Add Comp. Stops.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.

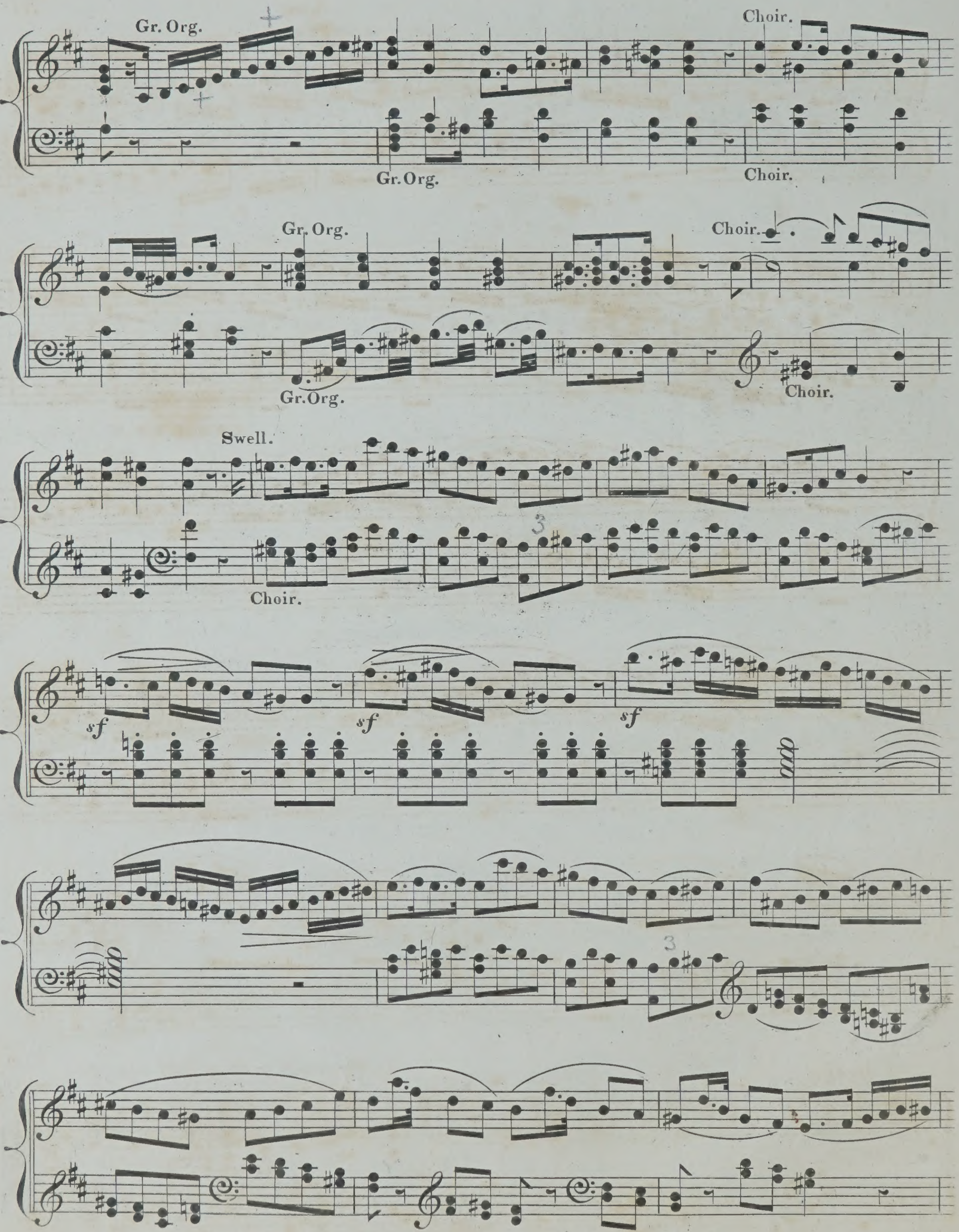
Great Organ. All the Diapasons, Flute, Principal, and 15th. No Reeds.
Choir. Open and Stop Diapasons, Dulciana, or Flute.
Swell. Open and Stop Diapasons, Oboe, Flute, or Principal.

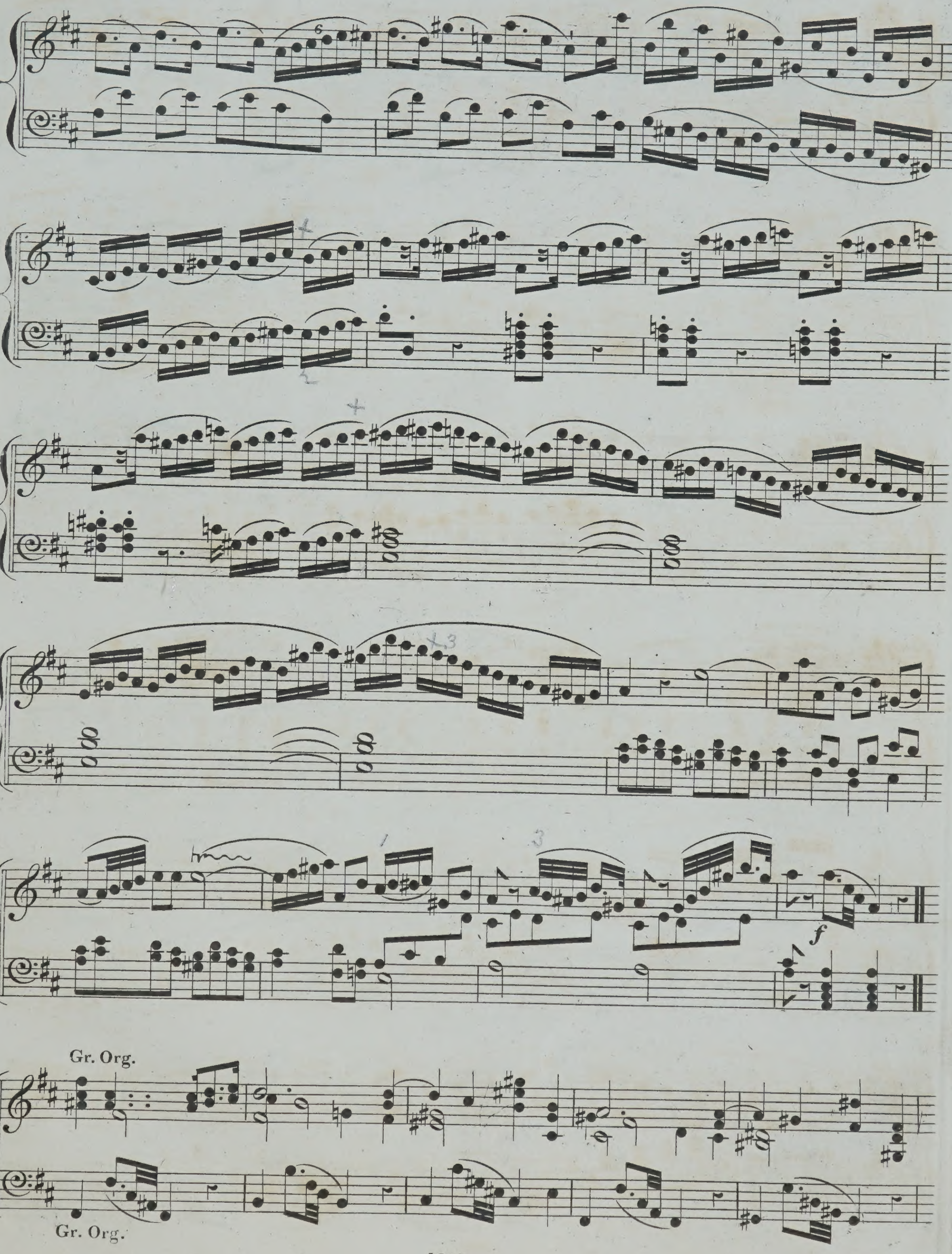
No. 12.

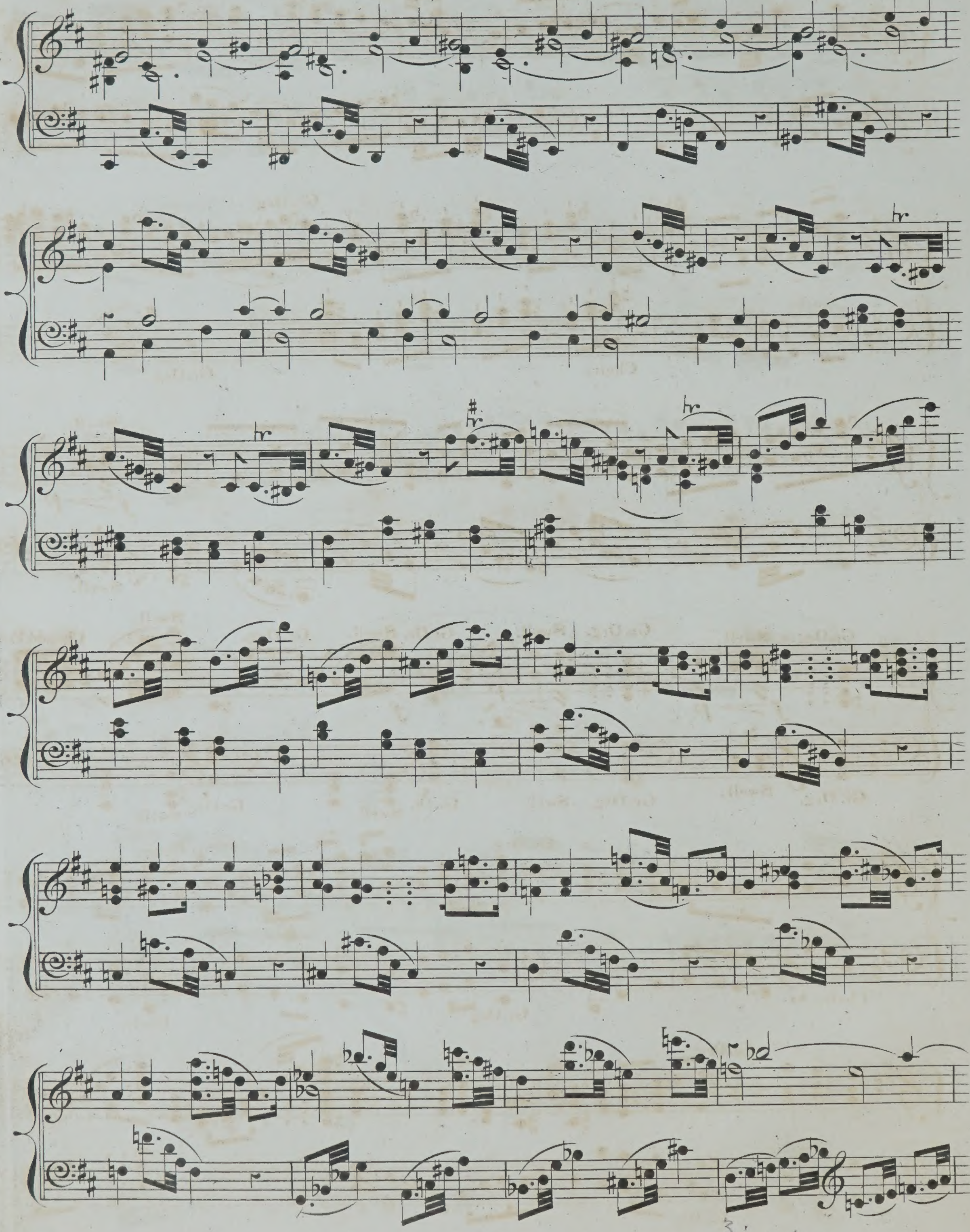
(76 = ♩)

MAESTOSO.

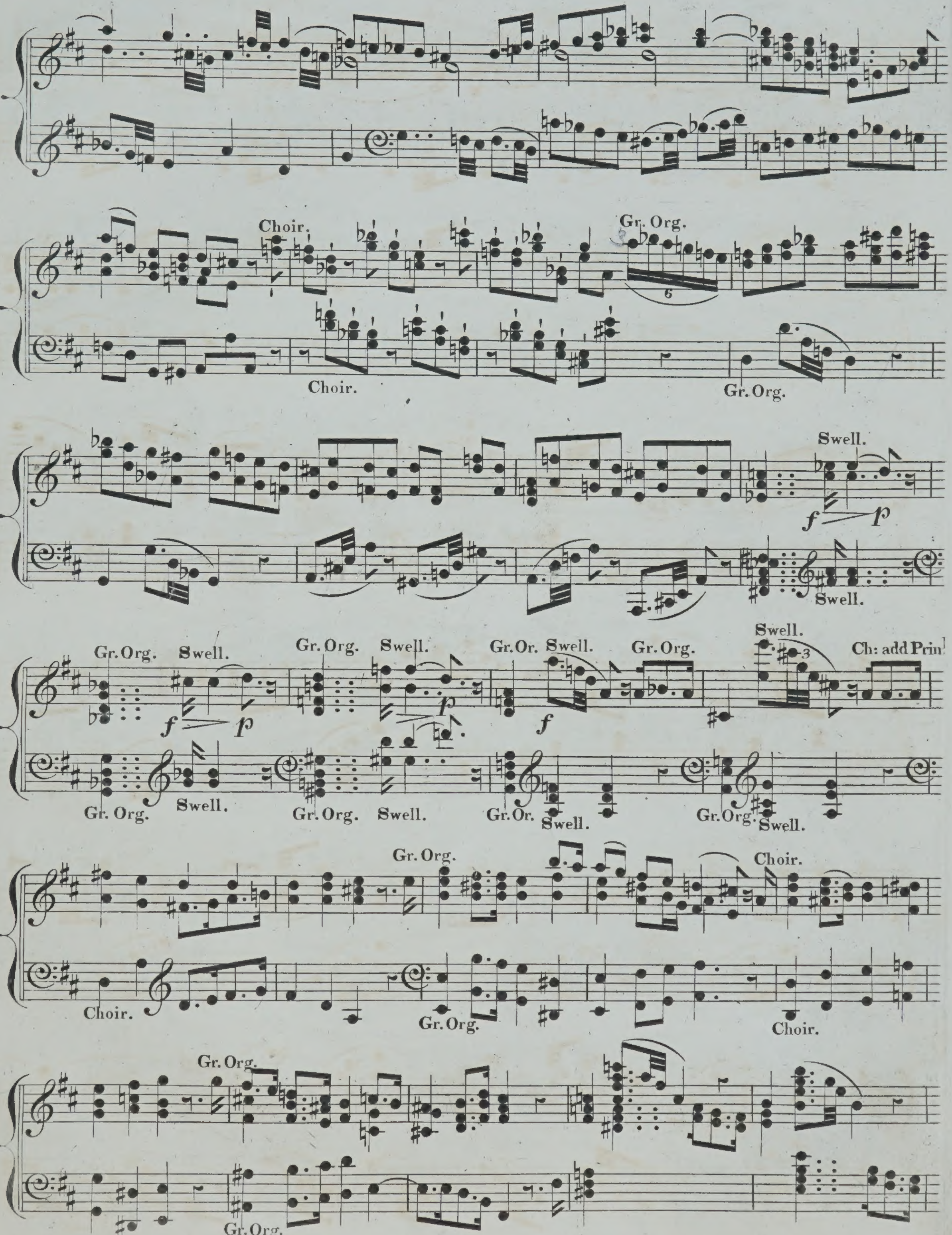

Gr. Org.
Choir.
CHOIR.
Gr. Org.
Gr. Org.
Choir.
add Princl.
Choir.
Gr. Org.
Choir.
Gr. Org.
Gr. Org.
Choir, without Principal.
Choir.

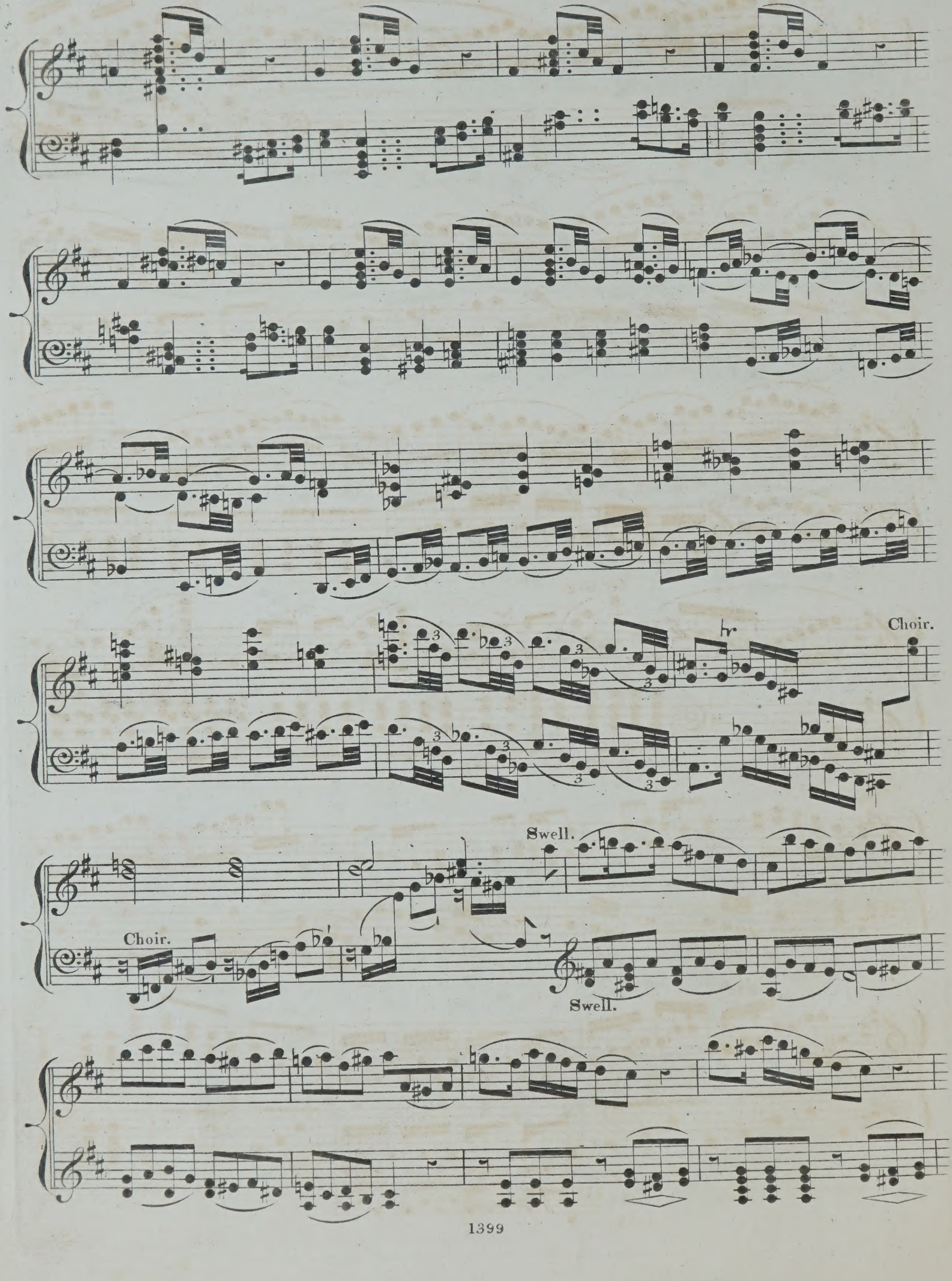

Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Swell.
Choir.
3
sf
sf
sf
3

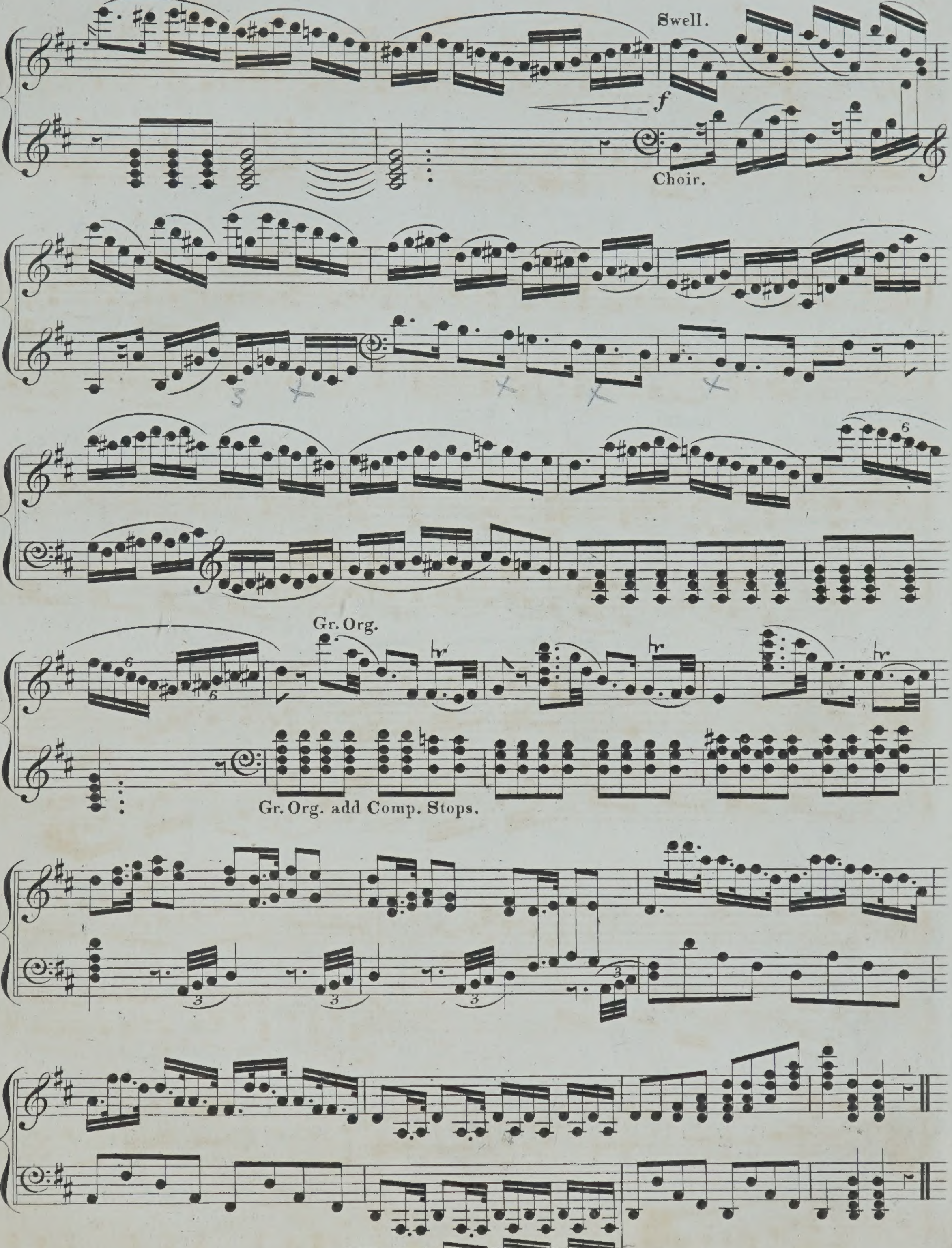

Gr. Org.
Gr. Org.
f



3


Choir.
Gr. Org.
6
Choir.
Gr. Org.
Swell.
f
p
Swell.
Gr. Org.
Swell.
f
p
Gr. Org.
Swell.
Gr. Or.
Swell.
Gr. Org.
Swell.
3
Ch: add Prin!
p
f
Gr. Org.
Swell.
Gr. Org.
Swell.
Gr. Or.
Swell.
Gr. Org.
Swell.
Gr. Org.
Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.
Gr. Org.

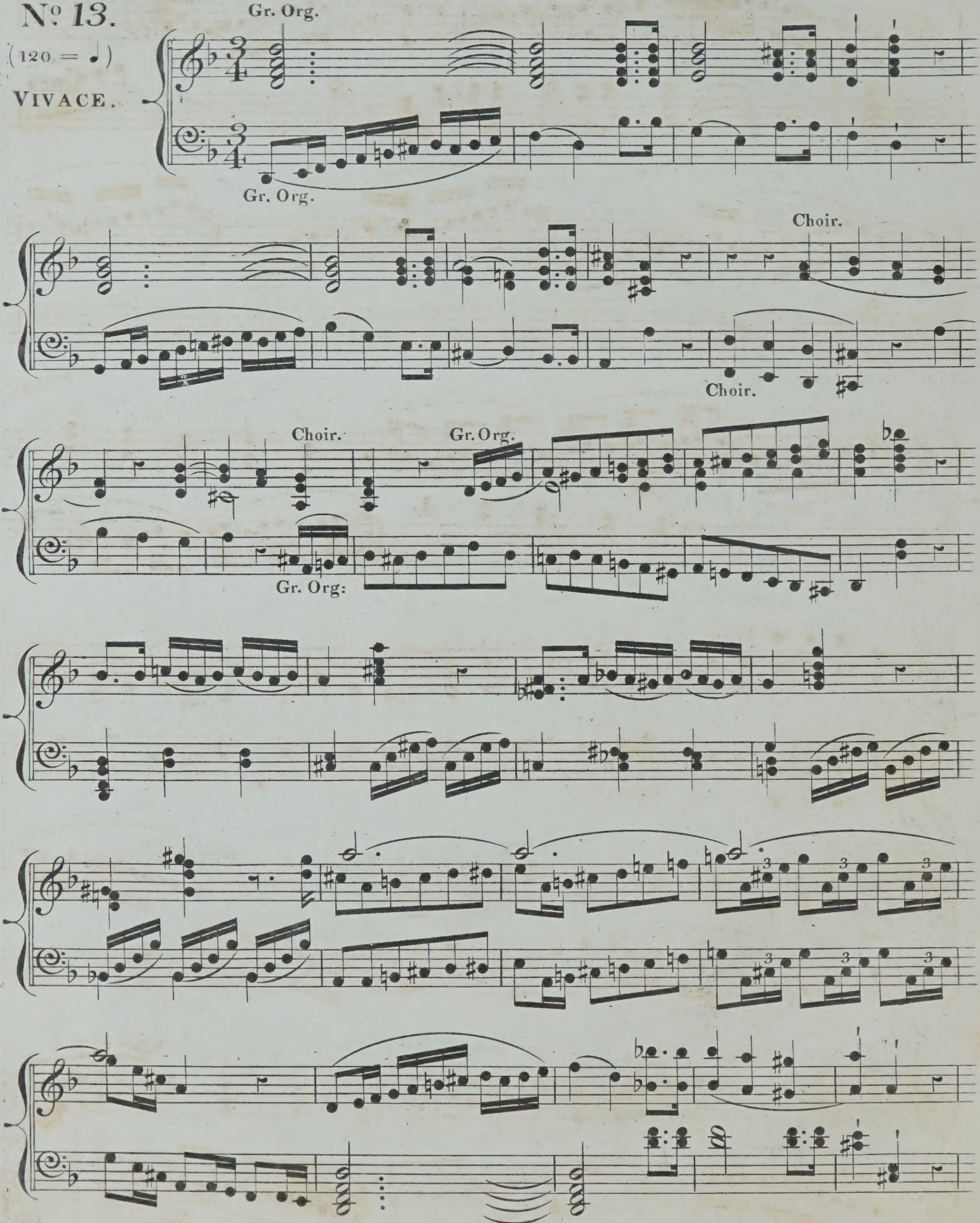

Choir.
Choir.
Swell.
Swell.

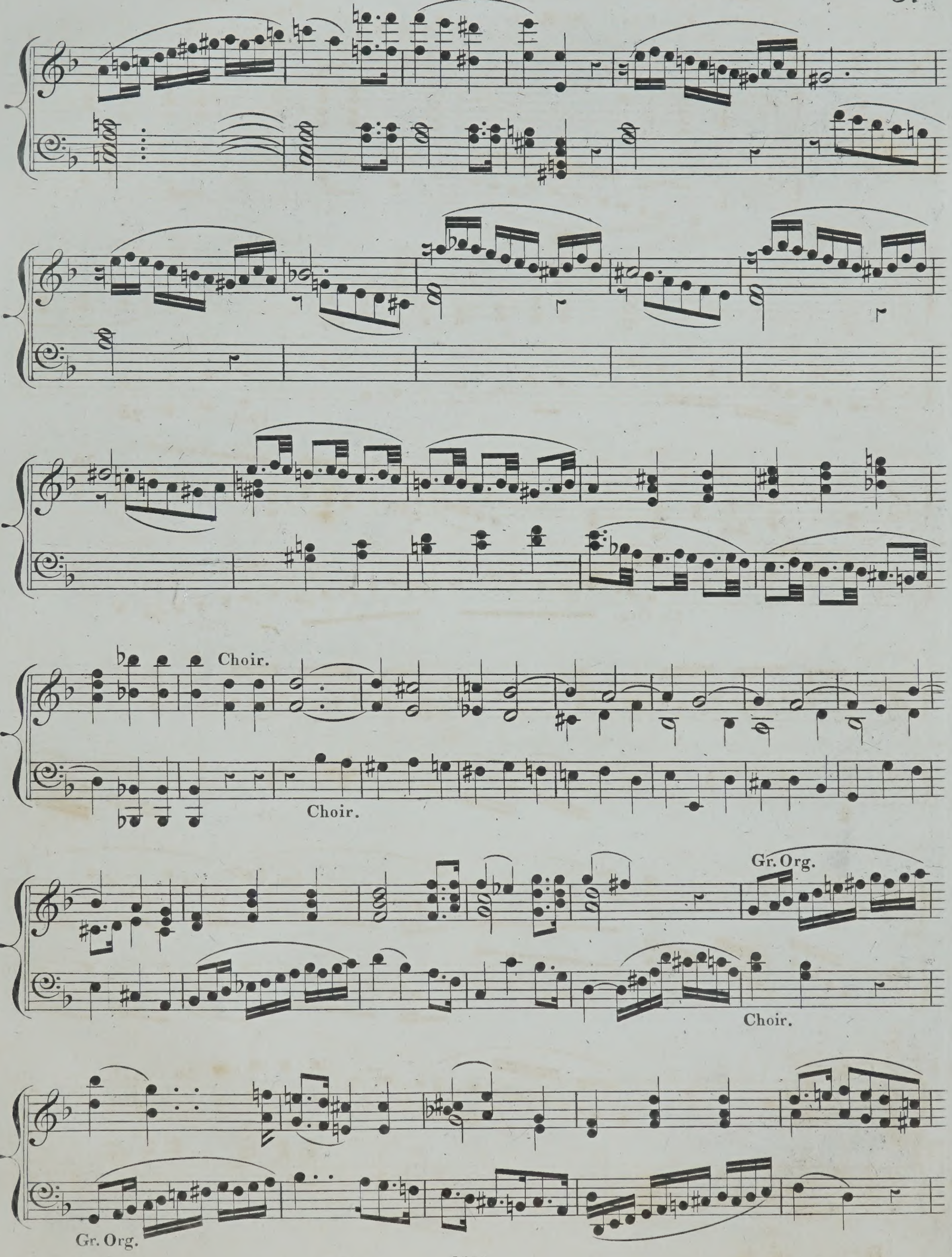

Swell.
f
Choir.
Gr. Org.
Gr. Org. add Comp. Stops.

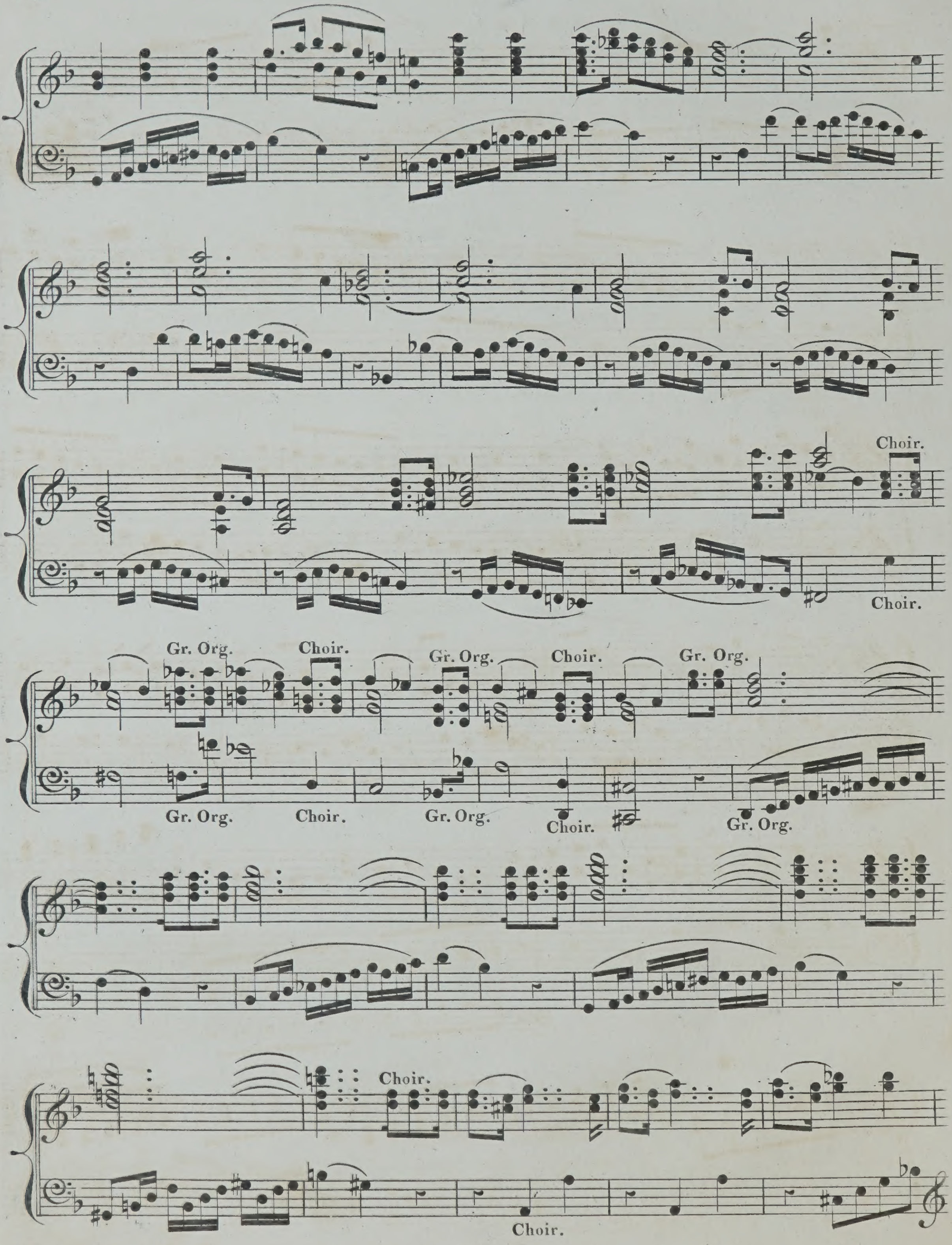
GREAT ORGAN. All the Diapasons, Flute, Principal, 15th, No Reeds.
CHOIR. Full Choir. No Reeds.

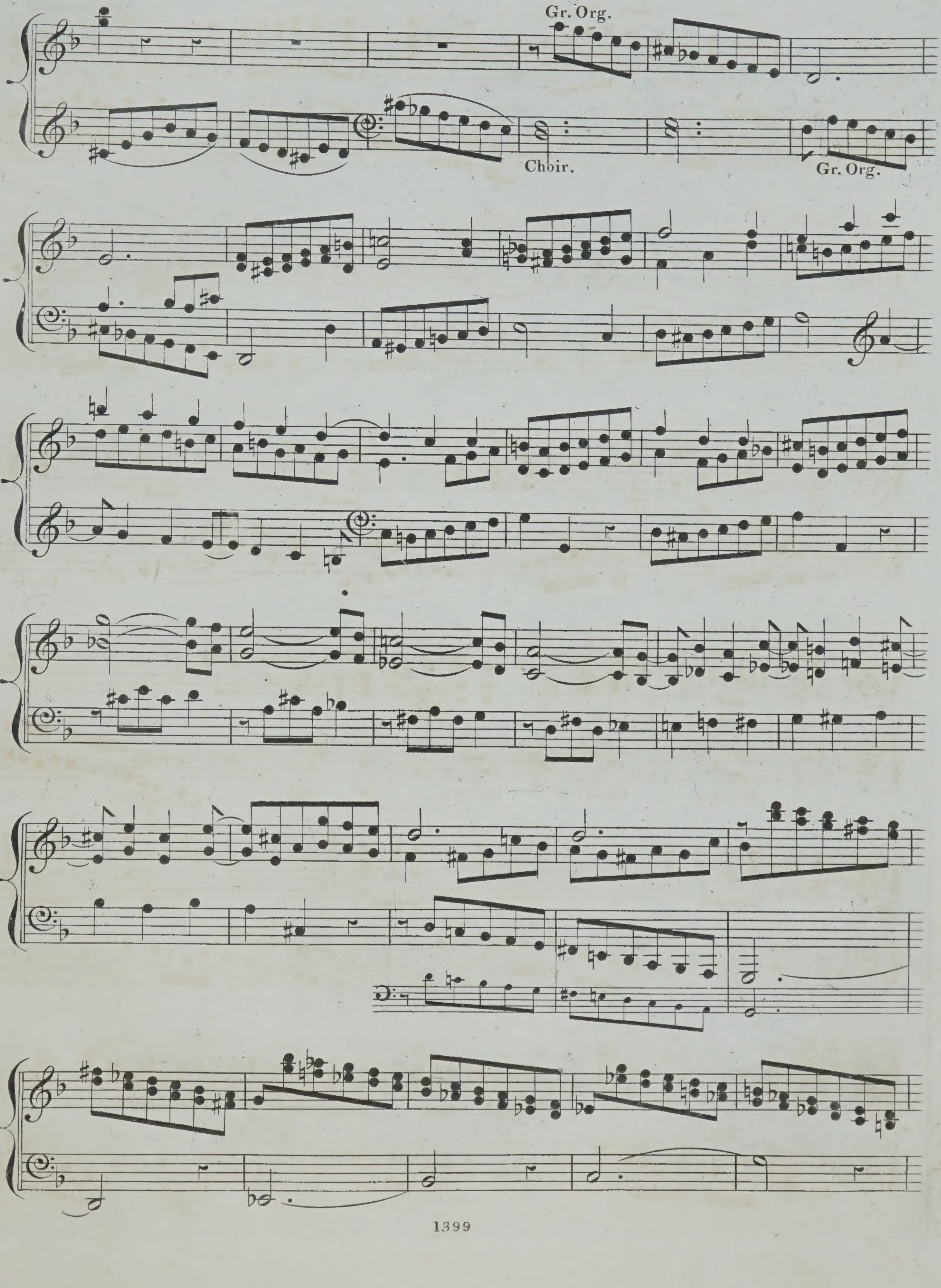
Nº 13.

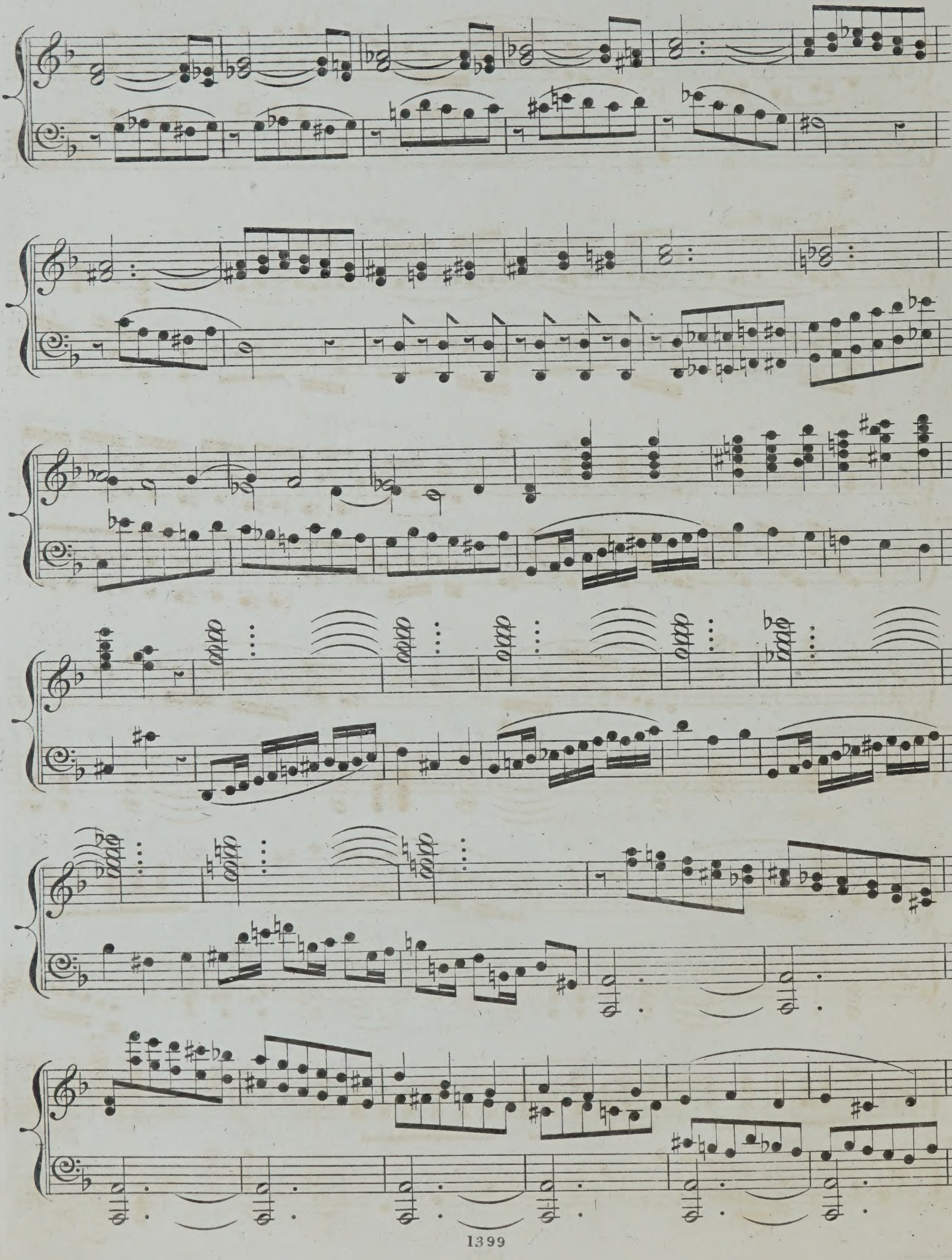
(120 = ♩)
VIVACE.

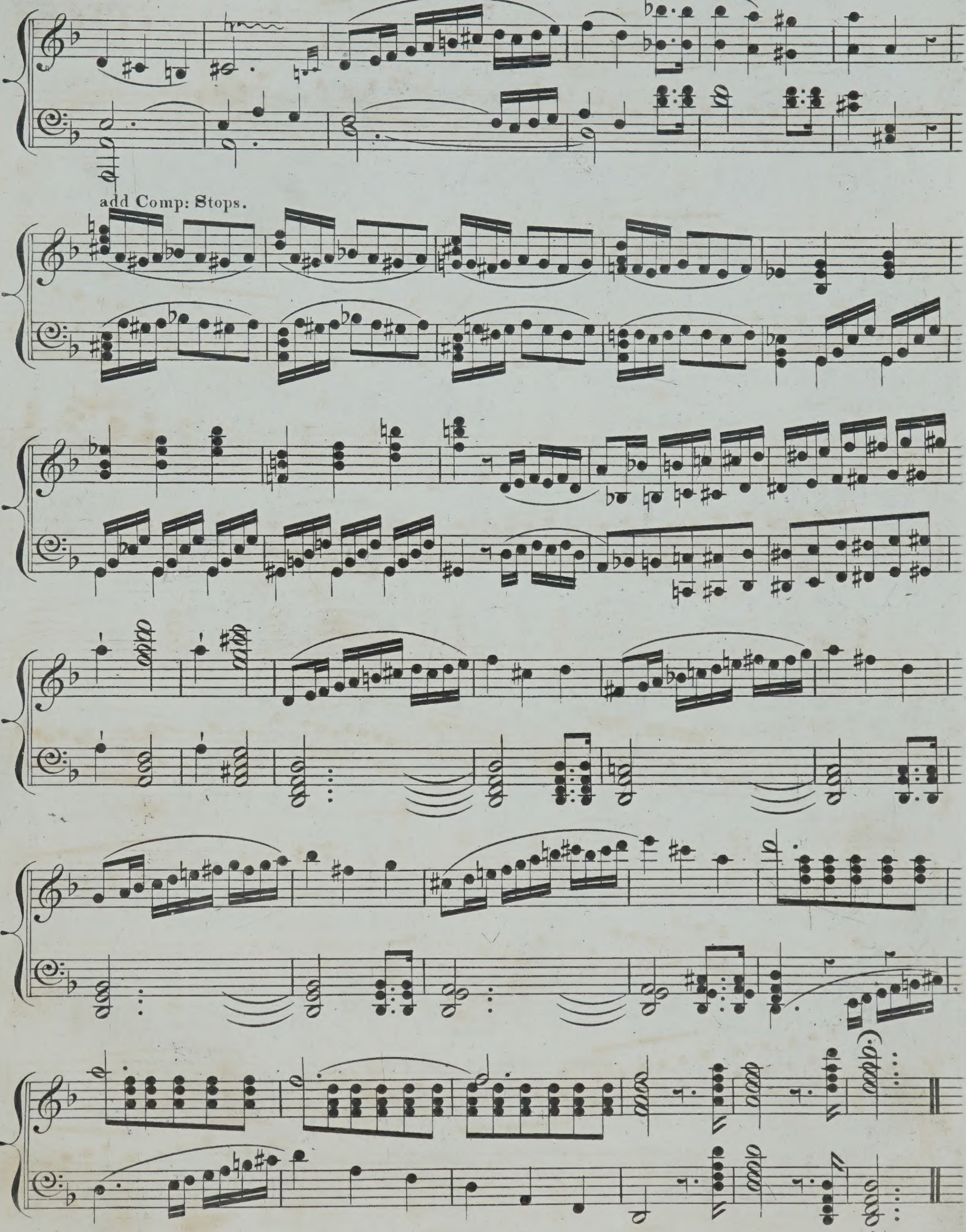

Gr. Org.
Gr. Org.
Choir.
Choir.
Choir.
Gr. Org.
Gr. Org:
3
3
3
3
3
3


Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.


Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Choir.


Gr. Org.
Choir.
Gr. Org.

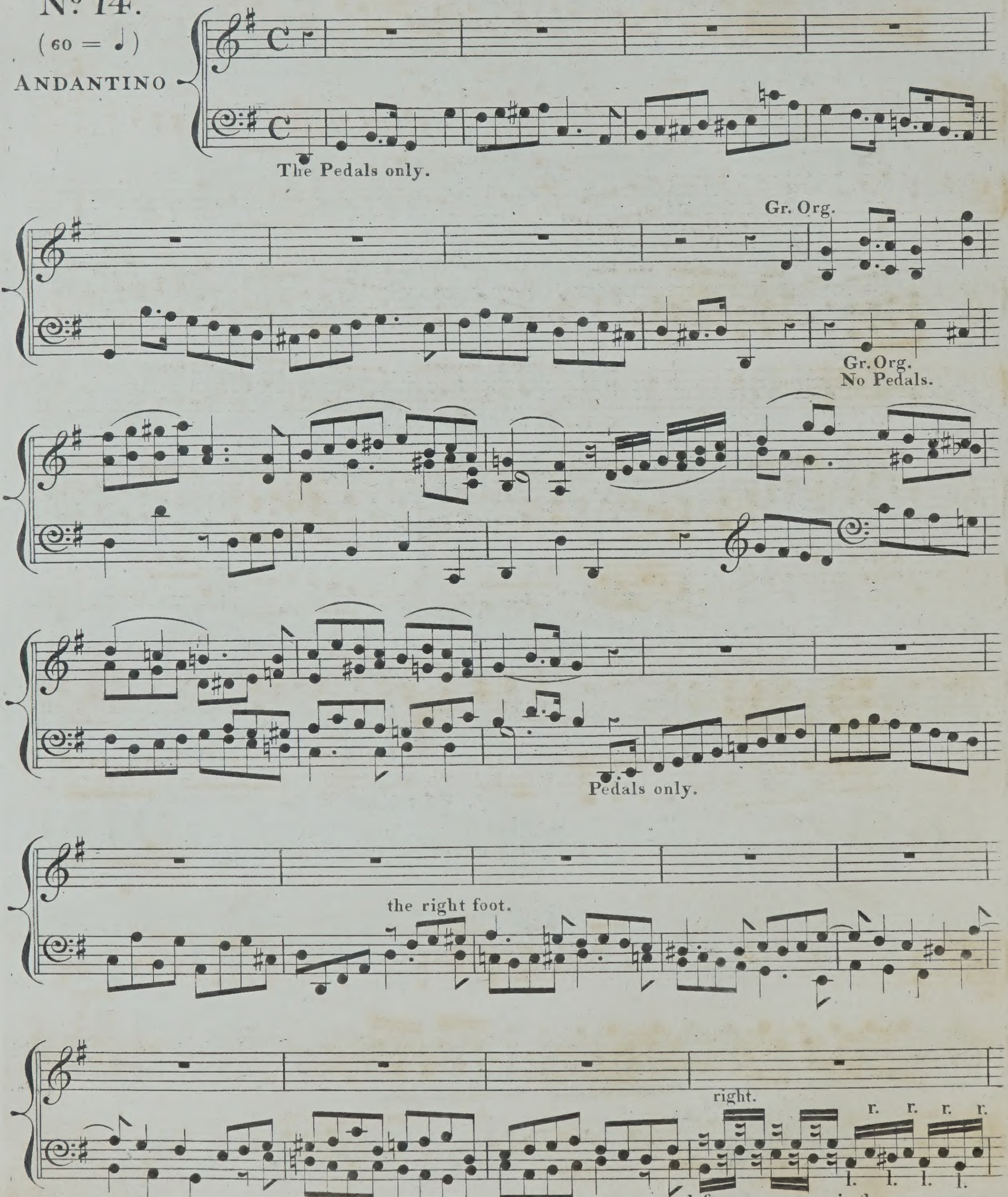


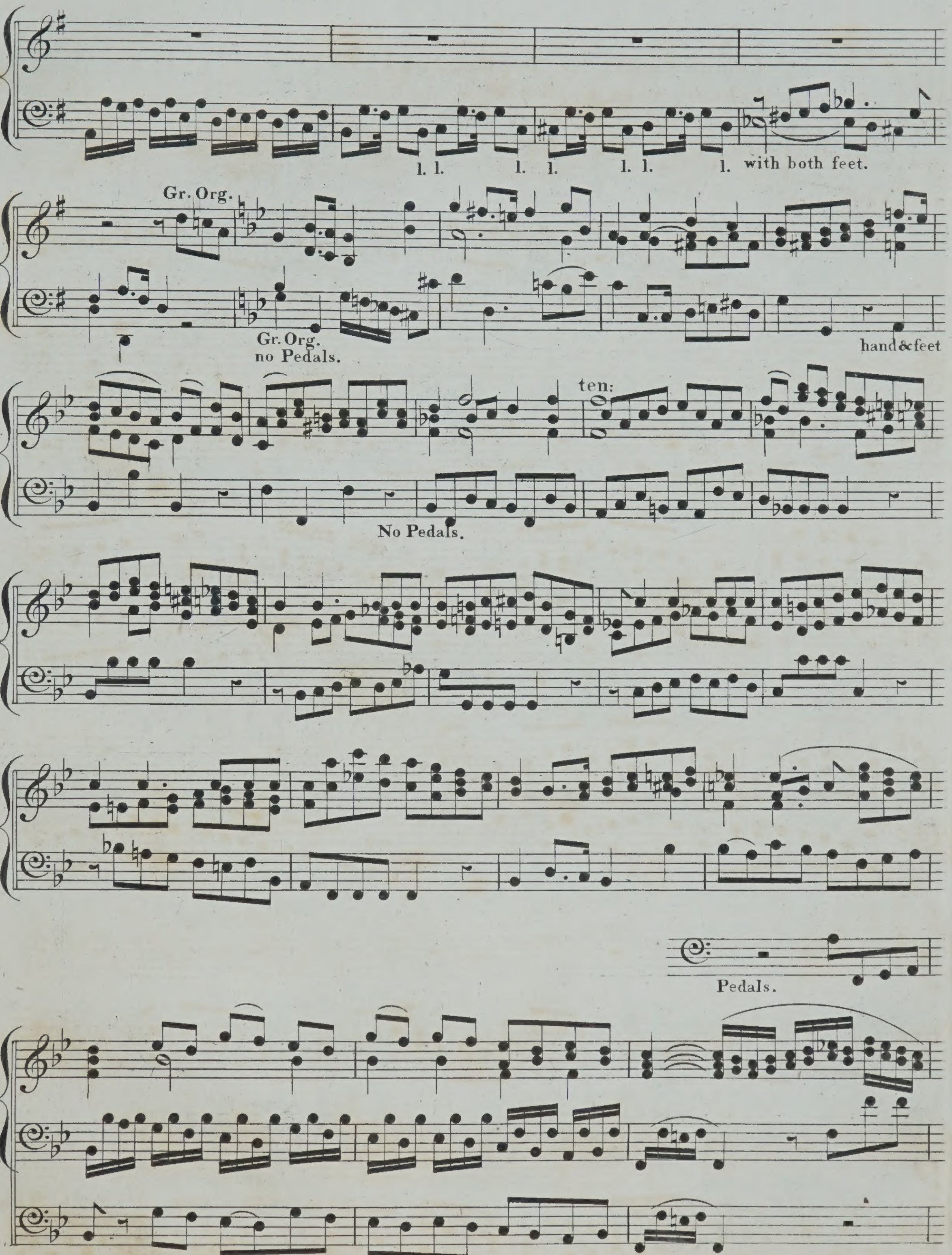

add Comp: Stops.

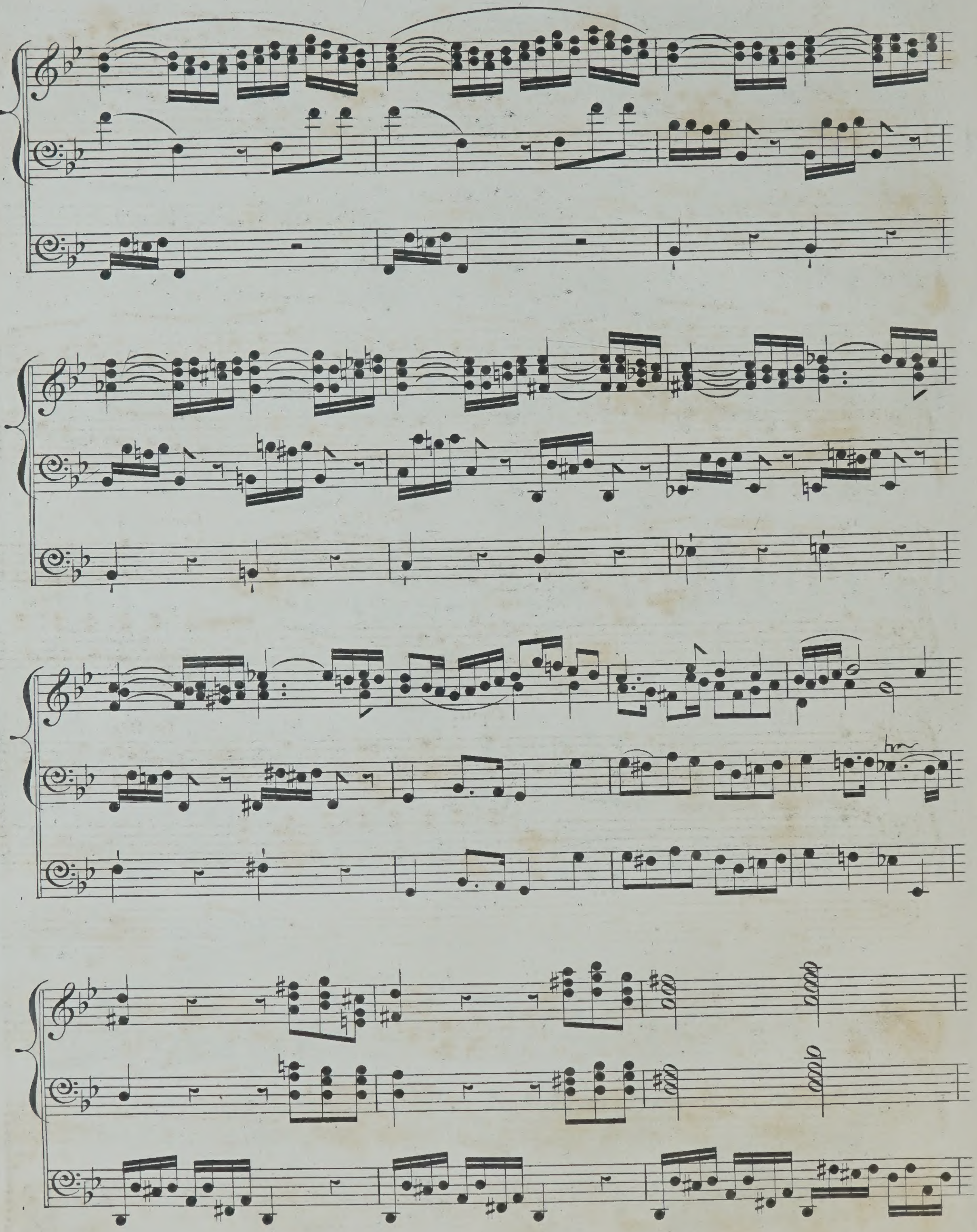
GREAT ORGAN. All the Diapasons, Flute, Principal, 15th No Reeds.
CHOIR. Stop, and Open Diapasons, Flute.
PEDALS. All the Diapason-Stops. No Reeds.

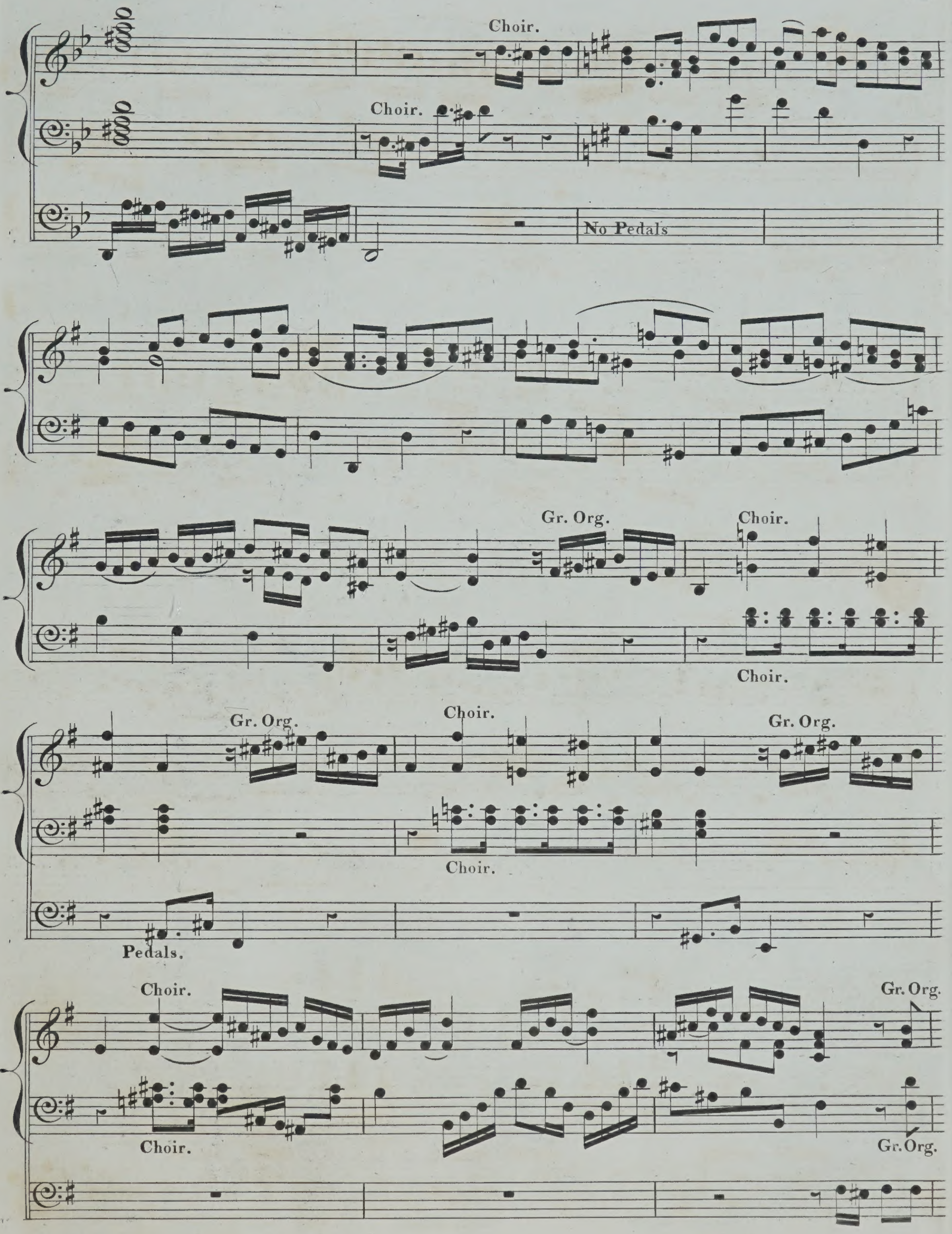
No. 14.

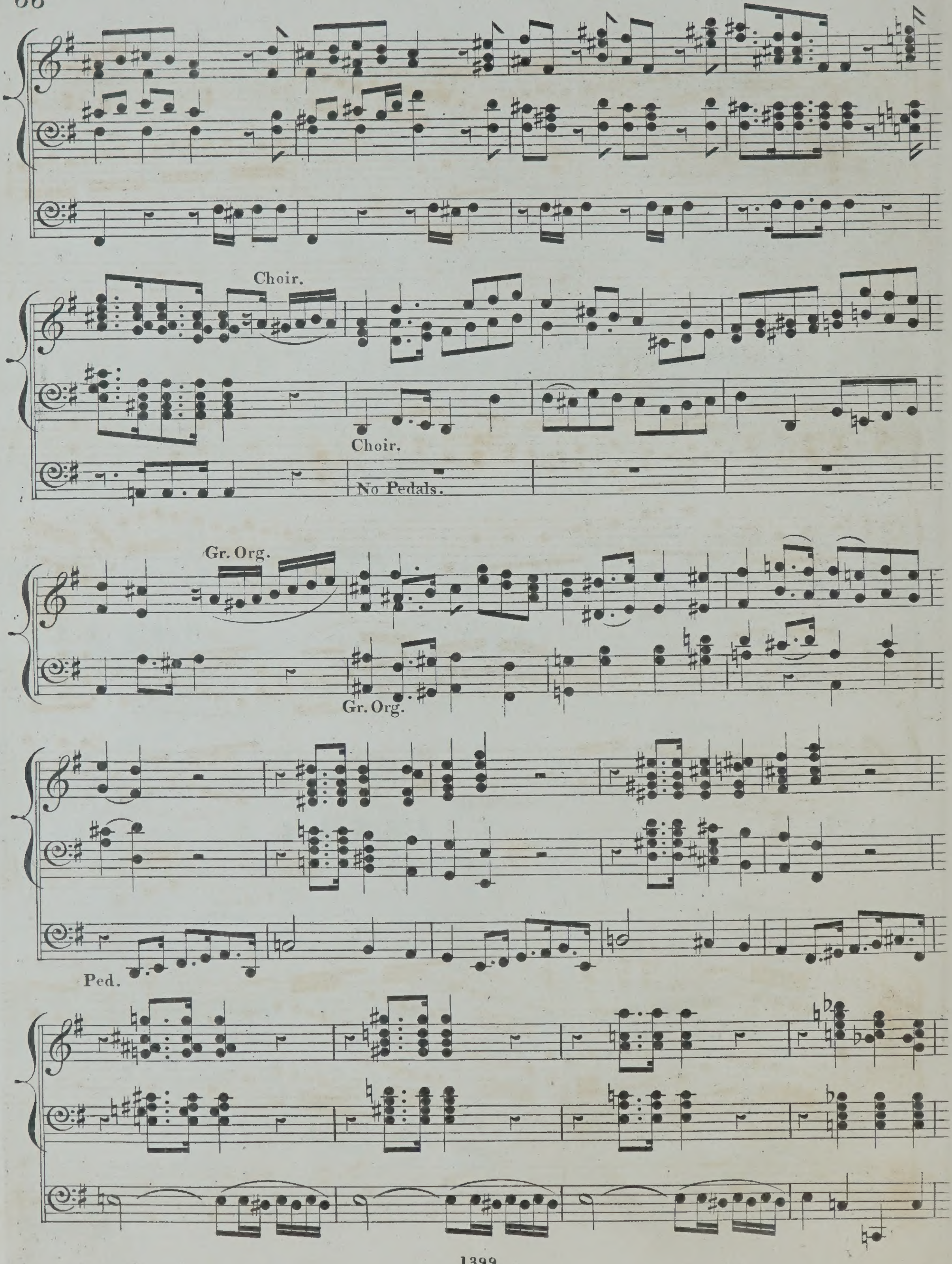
(60 = ♩)
ANDANTINO

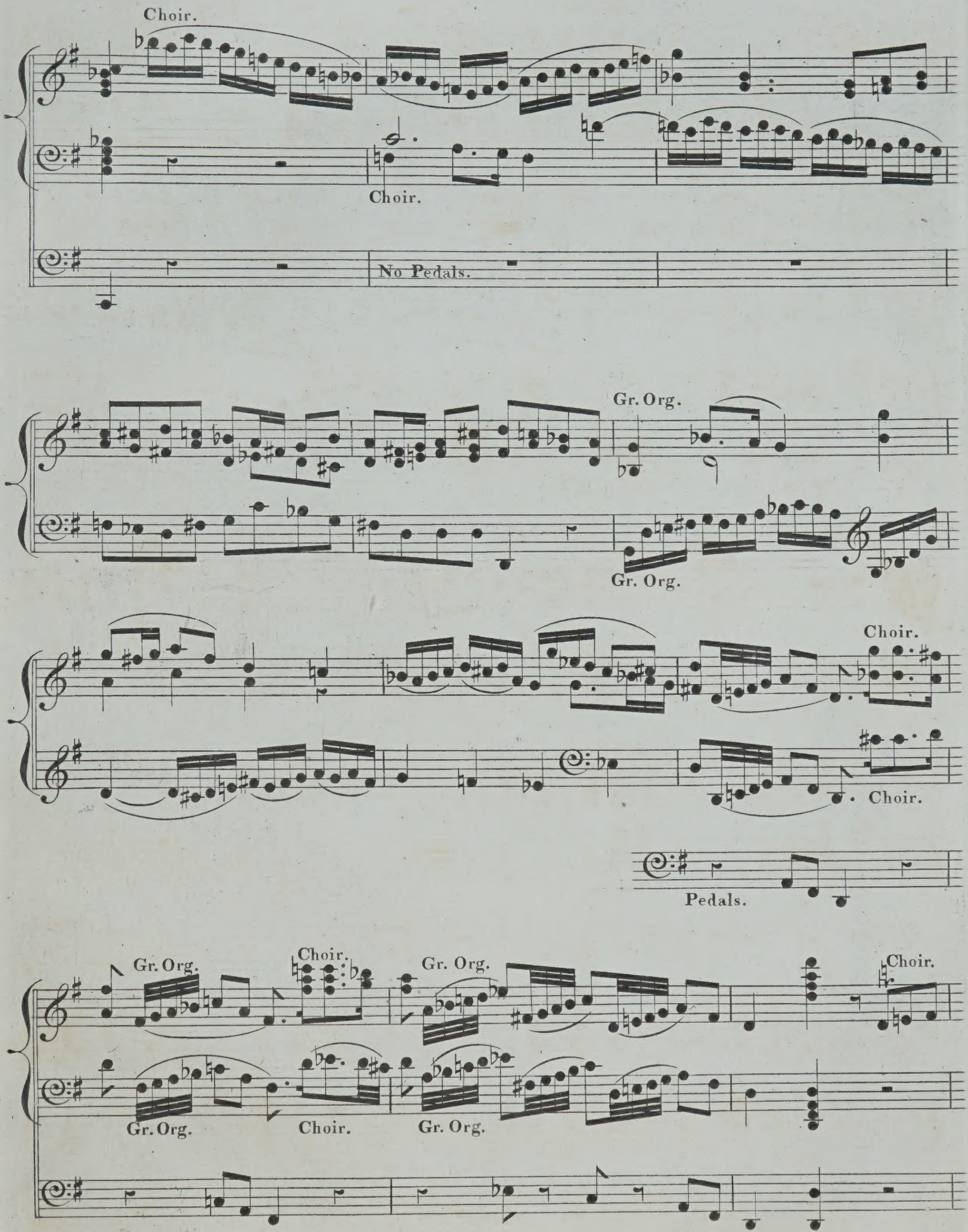

The Pedals only.
Gr. Org.
Gr. Org.
No Pedals.
Pedals only.
the right foot.
right.
r. r. r. r.
left.
l. l. l. l.
in the same manner.

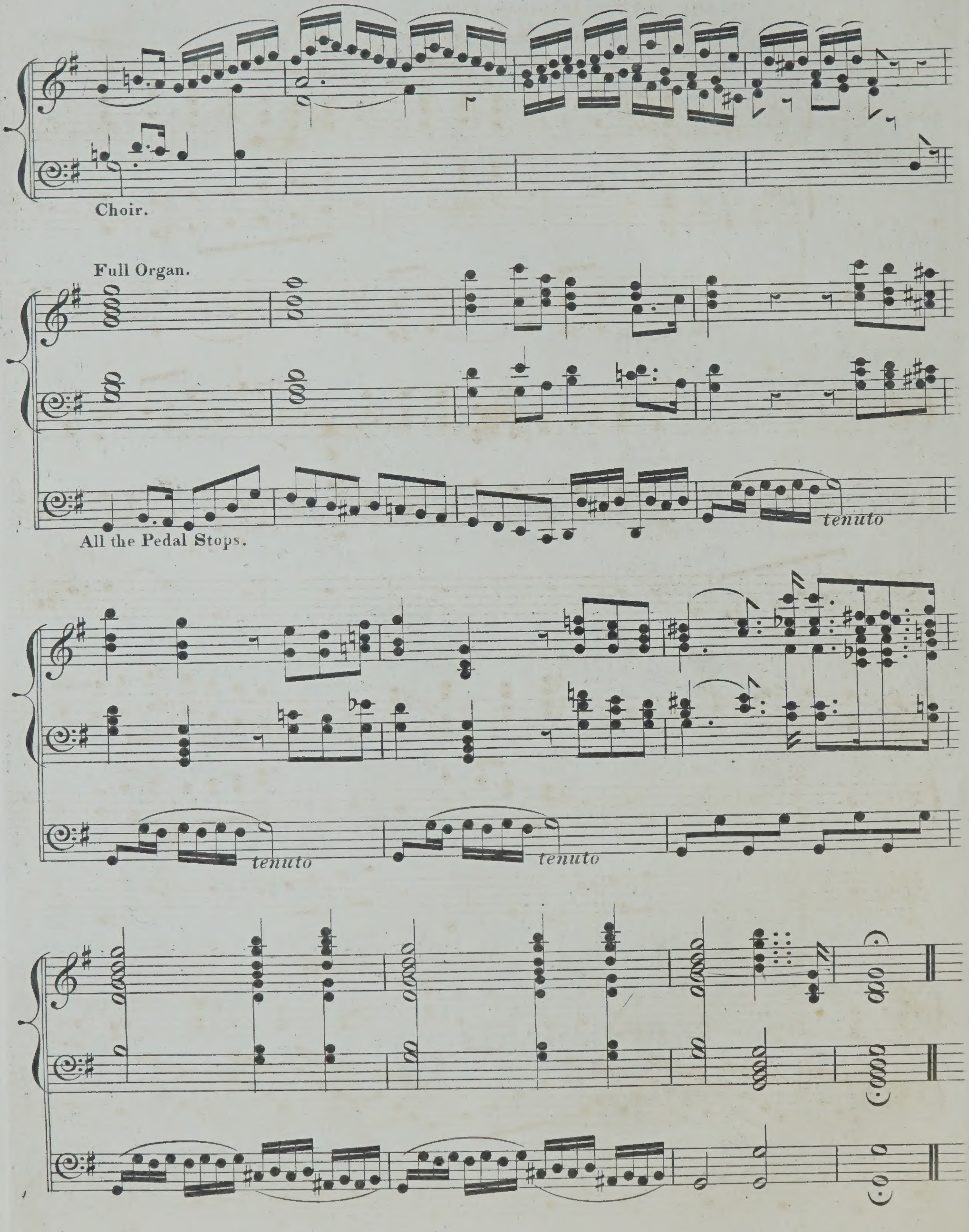

l. l.
l. l.
l. l.
l.
with both feet.
Gr. Org.
Gr. Org.
no Pedals.
hand&feet
ten:
No Pedals.
Pedals.




Choir.
Choir.
No Pedals
Gr. Org.
Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Pedals.
Choir.
Gr. Org.
Choir.
Gr. Org.


Choir.
Choir.
No Pedals.
Gr. Org.
Gr. Org.
Ped.


Choir.
Choir.
No Pedals.
Gr. Org.
Gr. Org.
Choir.
Choir.
Pedals.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.


Choir.
Full Organ.
tenuto
All the Pedal Stops.
tenuto
tenuto

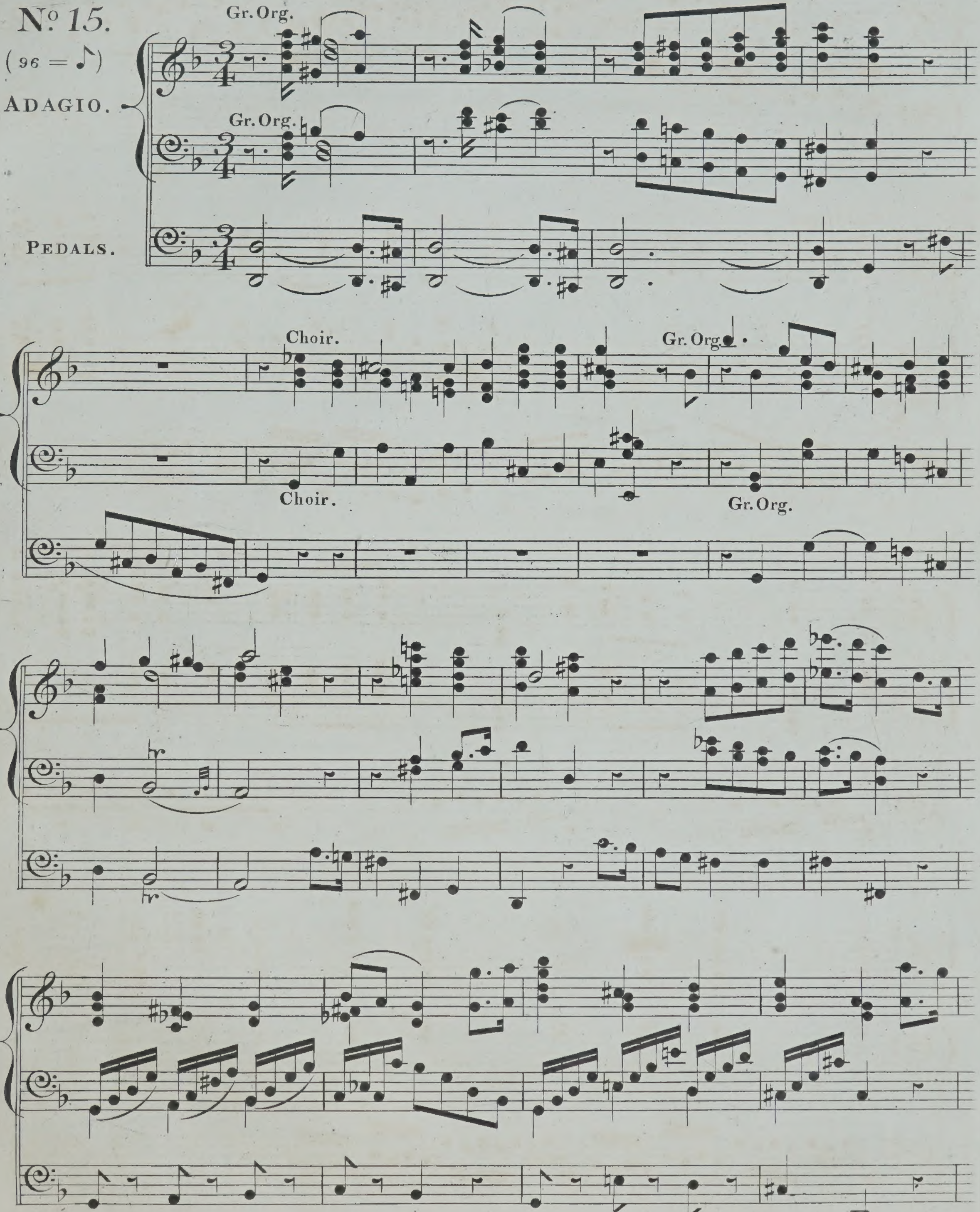
GREAT ORGAN. All the Diapasons, Flute, Principal, 15th No Reeds.
CHOIR. Open and Stop. Diapasons, Flute.
PEDALS. All the Diapason-Stops. No Reeds.

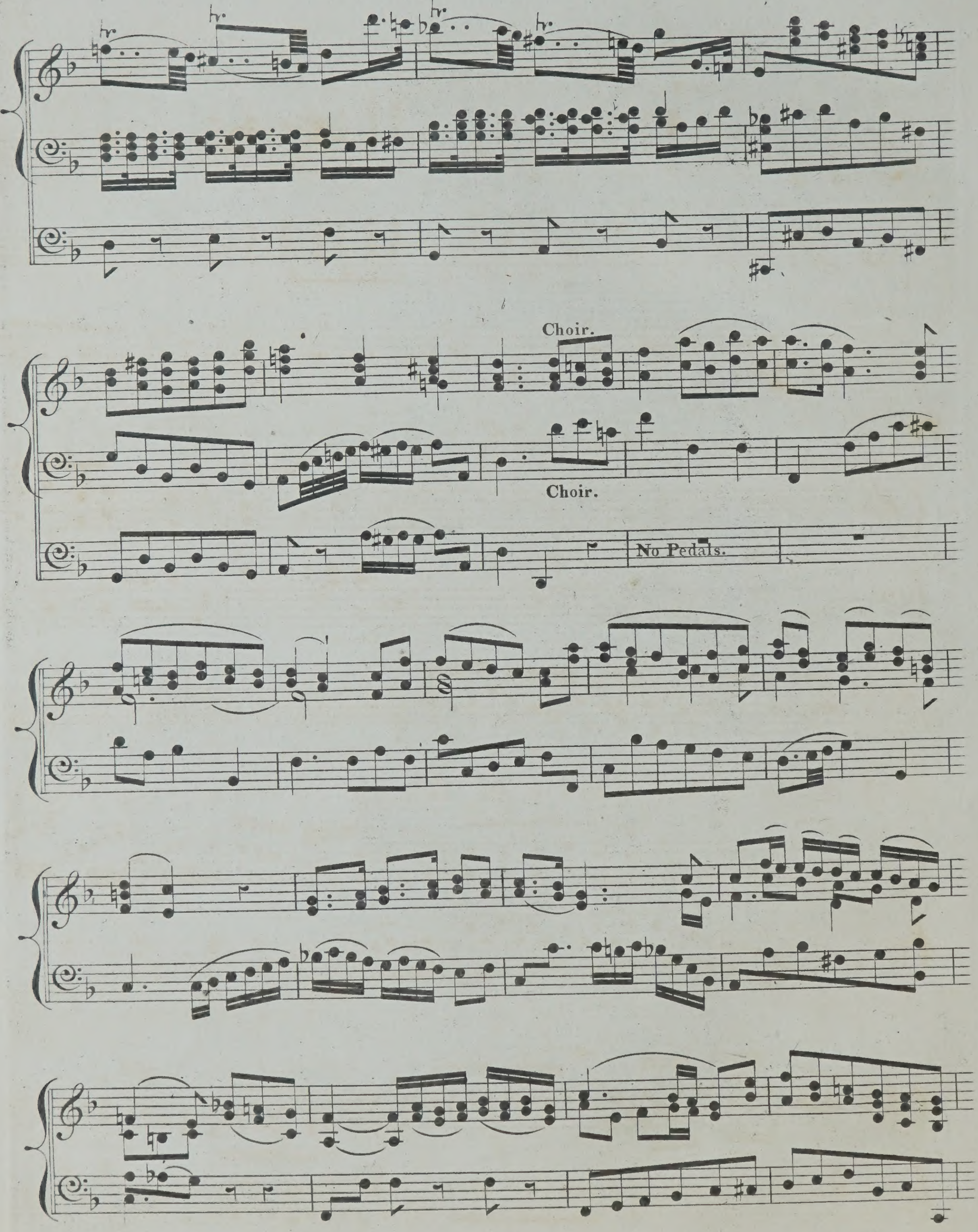
No. 15.

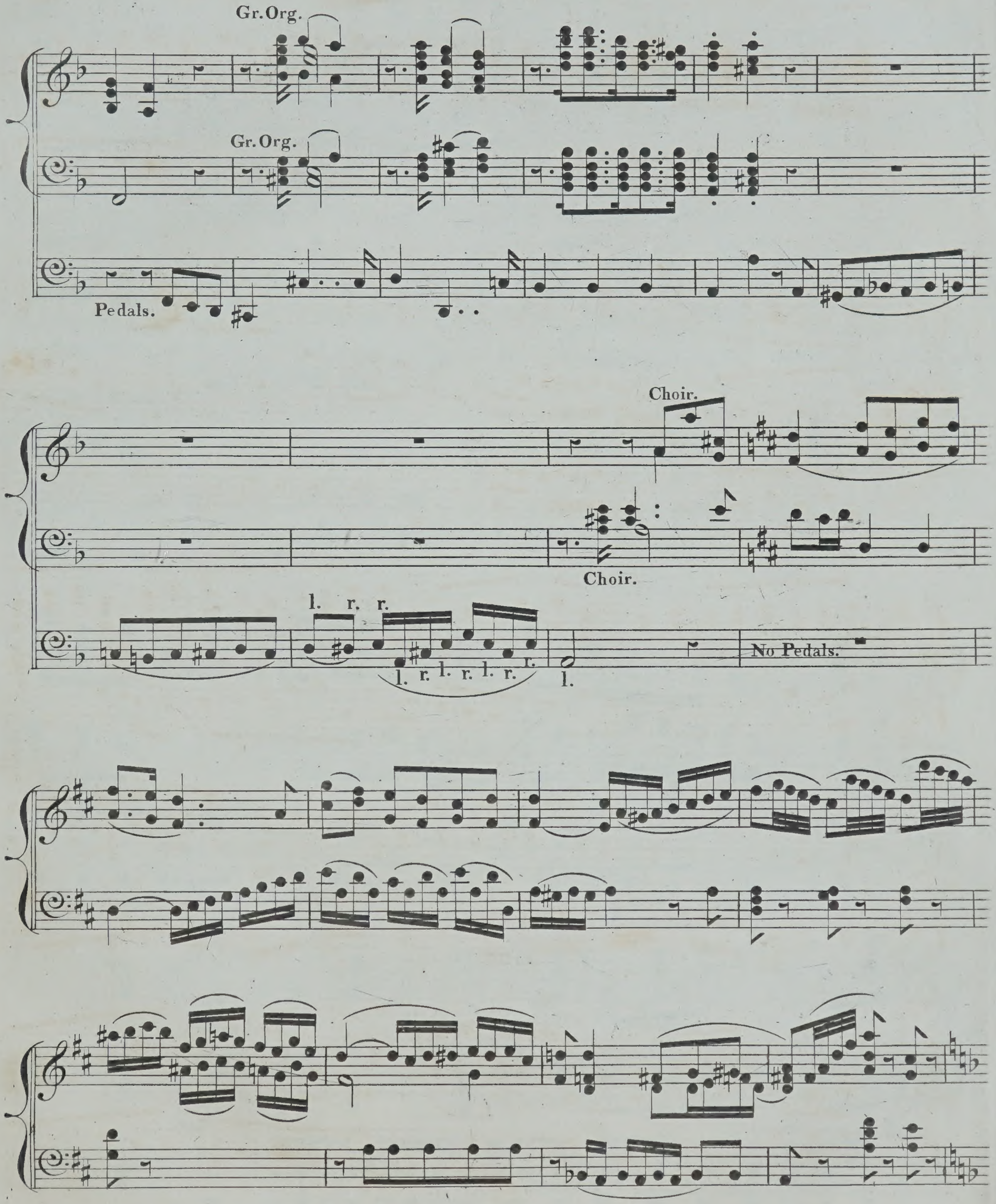
(96 = ♪)

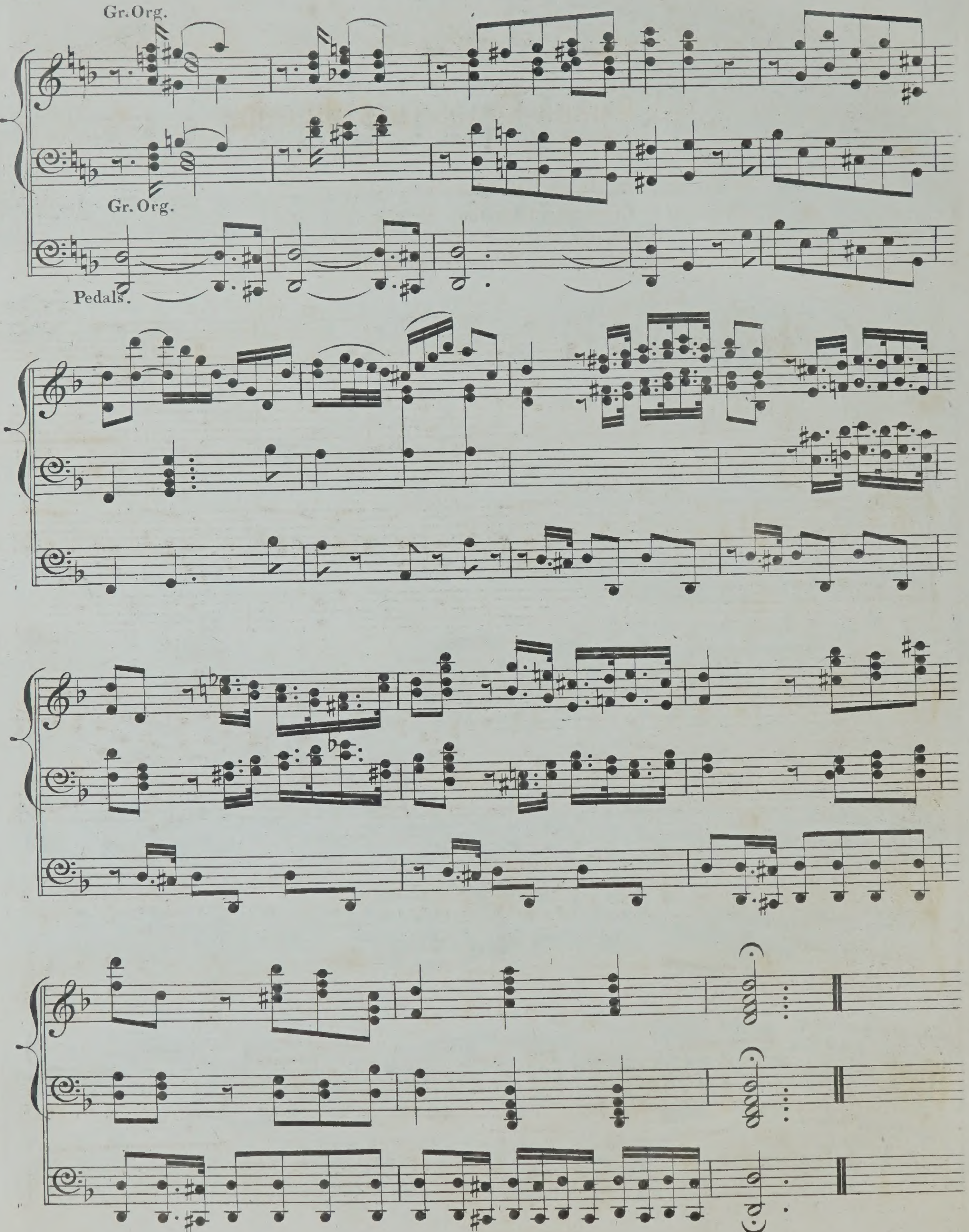
ADAGIO.

PEDALS.


Gr. Org.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
tr
tr


tr.
Choir.
Choir.
No Pedals.


Gr. Org.
Gr. Org.
Pedals.
Choir.
Choir.
l. r. r.
l. r. l. r. l. r.
l.
No Pedals.

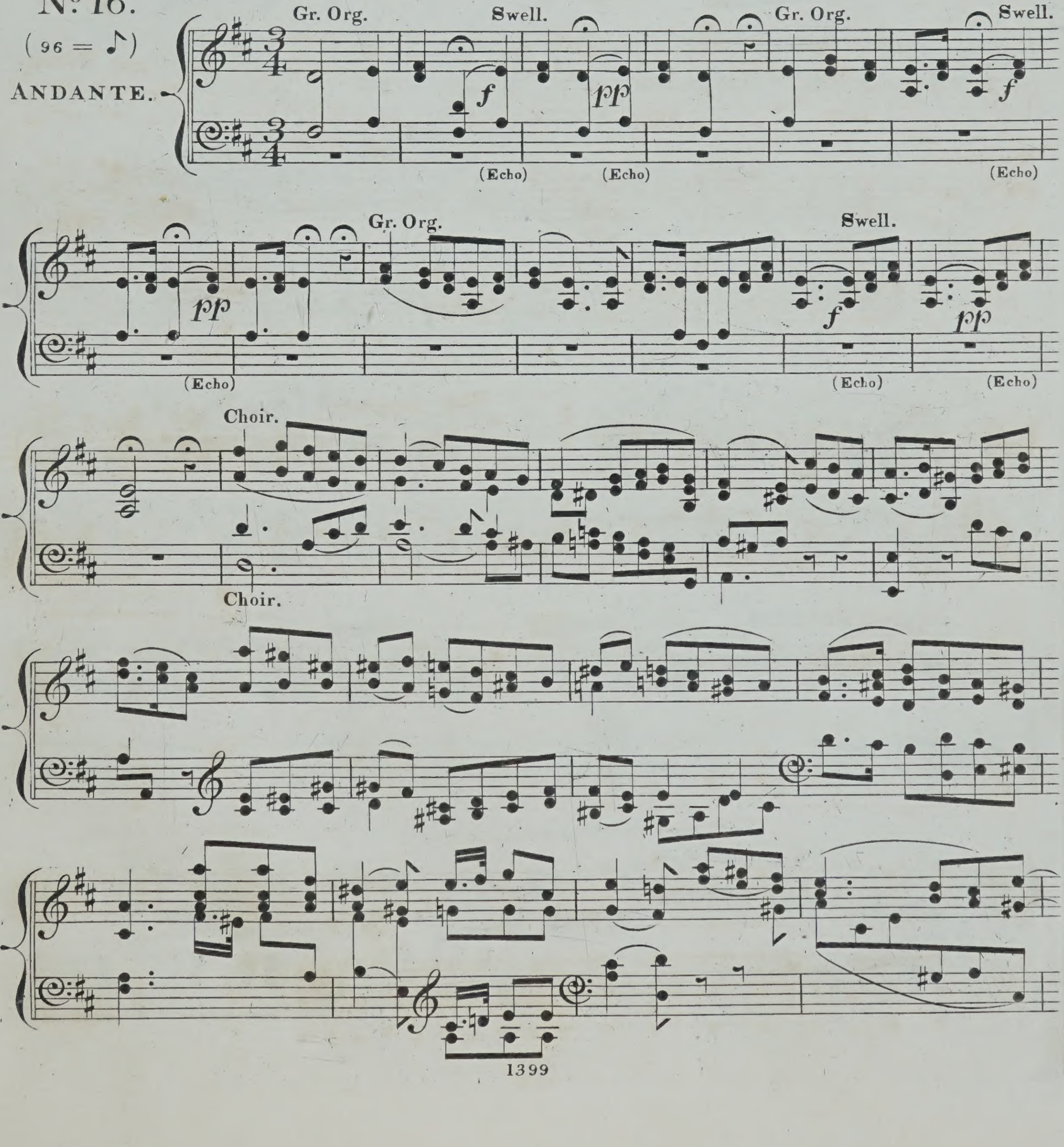

Gr. Org.
Gr. Org.
Pedals.

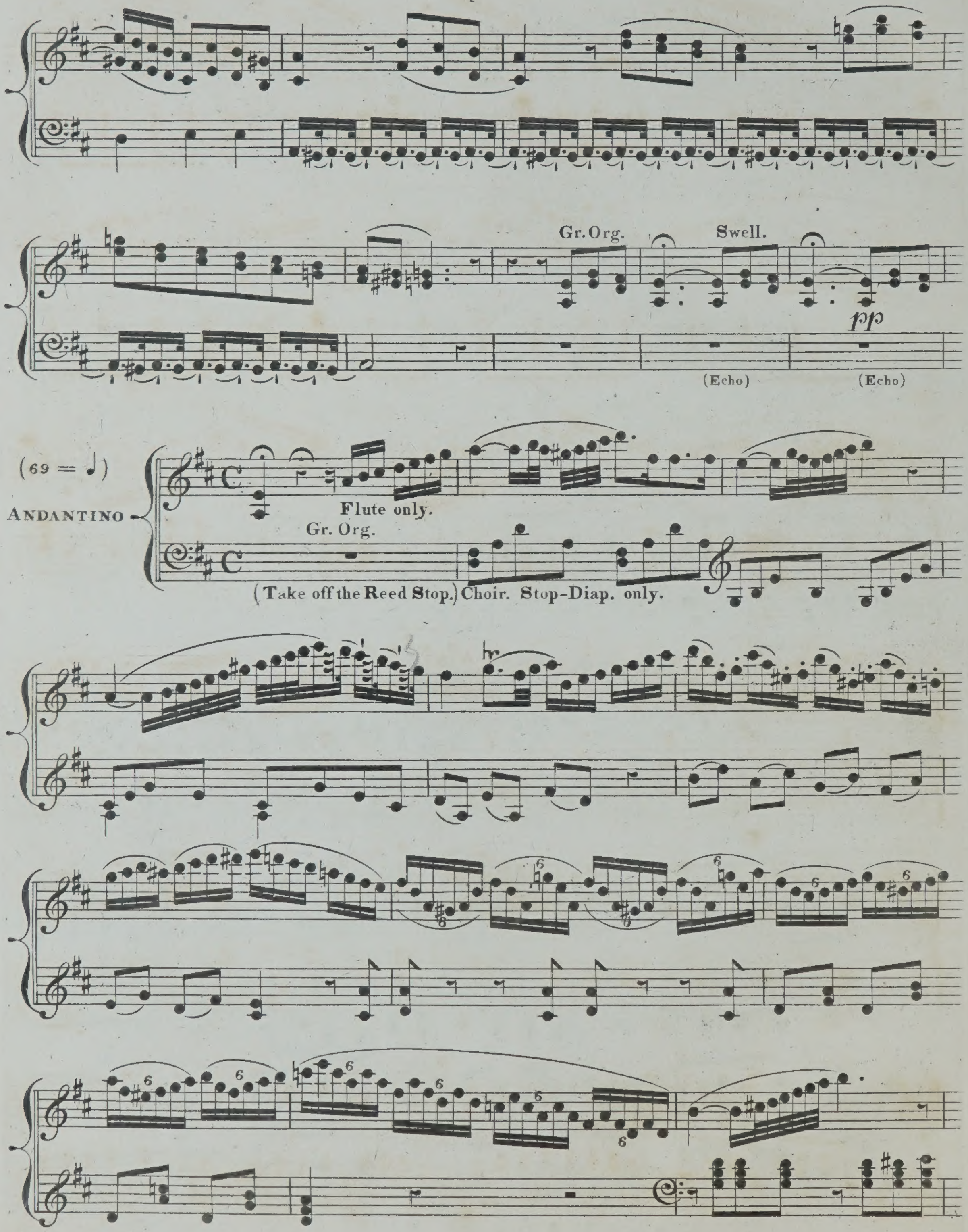
A Concert on a Lake, interupted by a Thunderstorm.

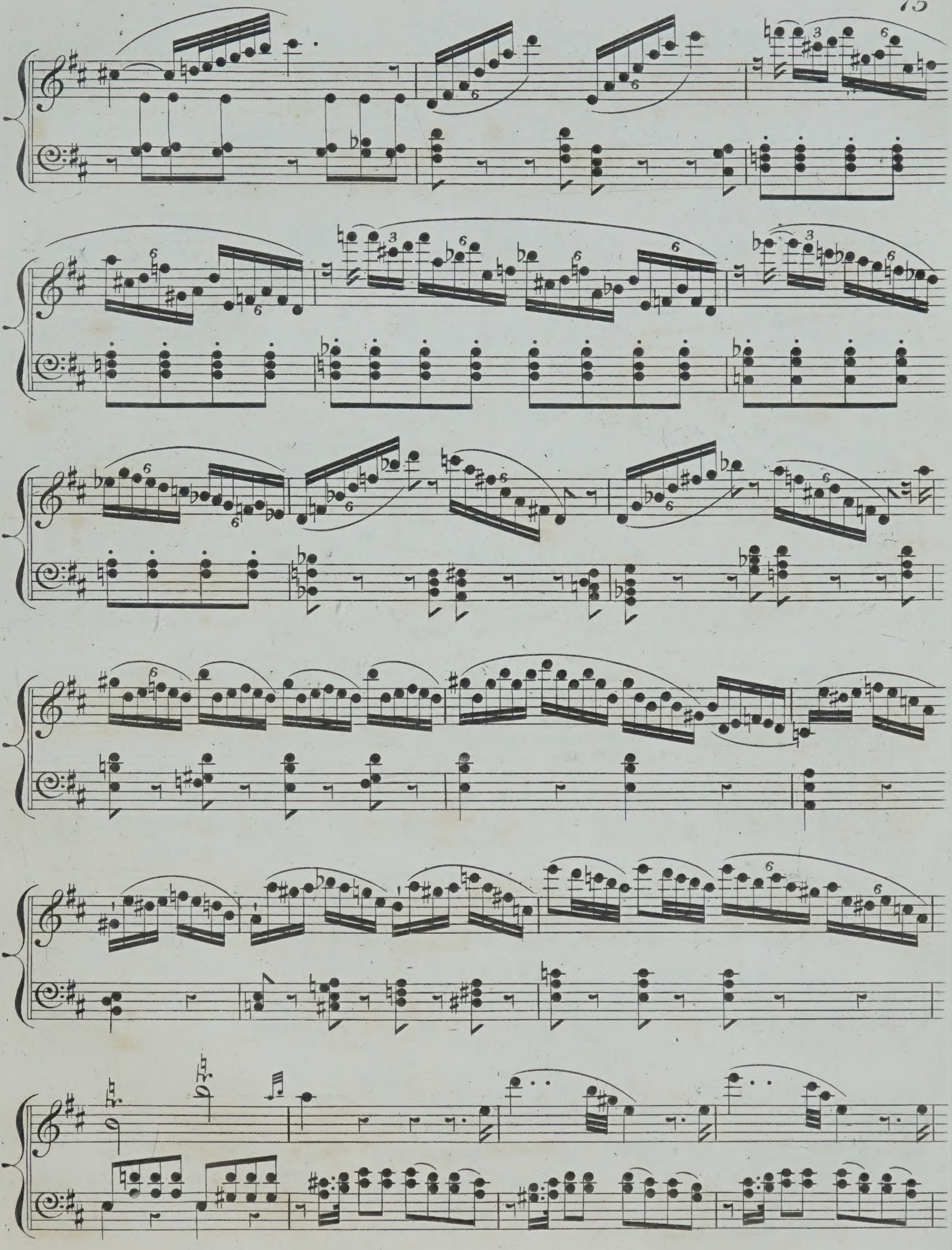
A Grand Dramatic Fantasia.

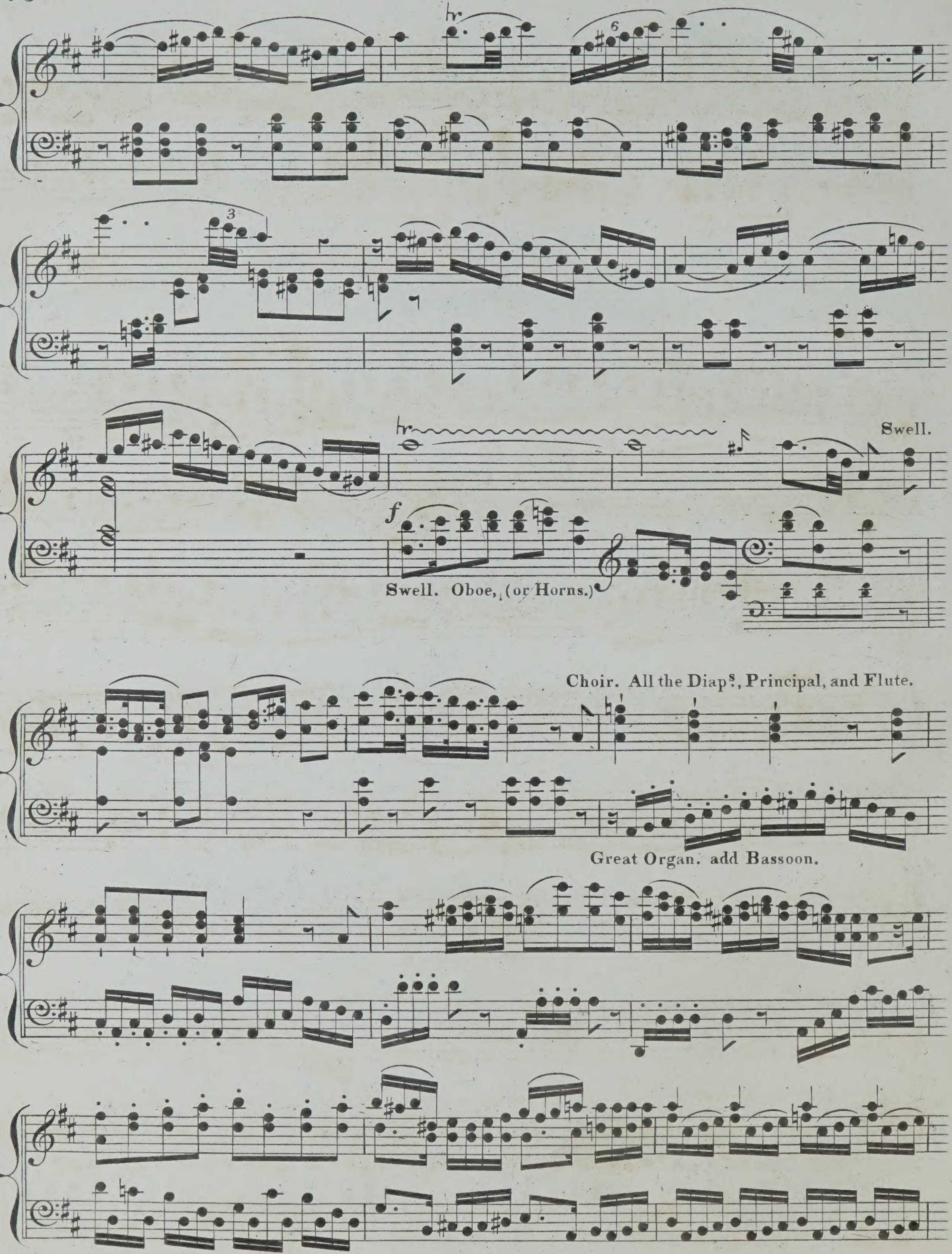
GREAT ORGAN. Horns, (or Trumpet,) only.
CHOIR. Open and Stop. Diapasons, Dulciana.
SWELL. Horns, (or Trumpet,) only.
NO PEDALS, till the 2d Movement in G Minor.

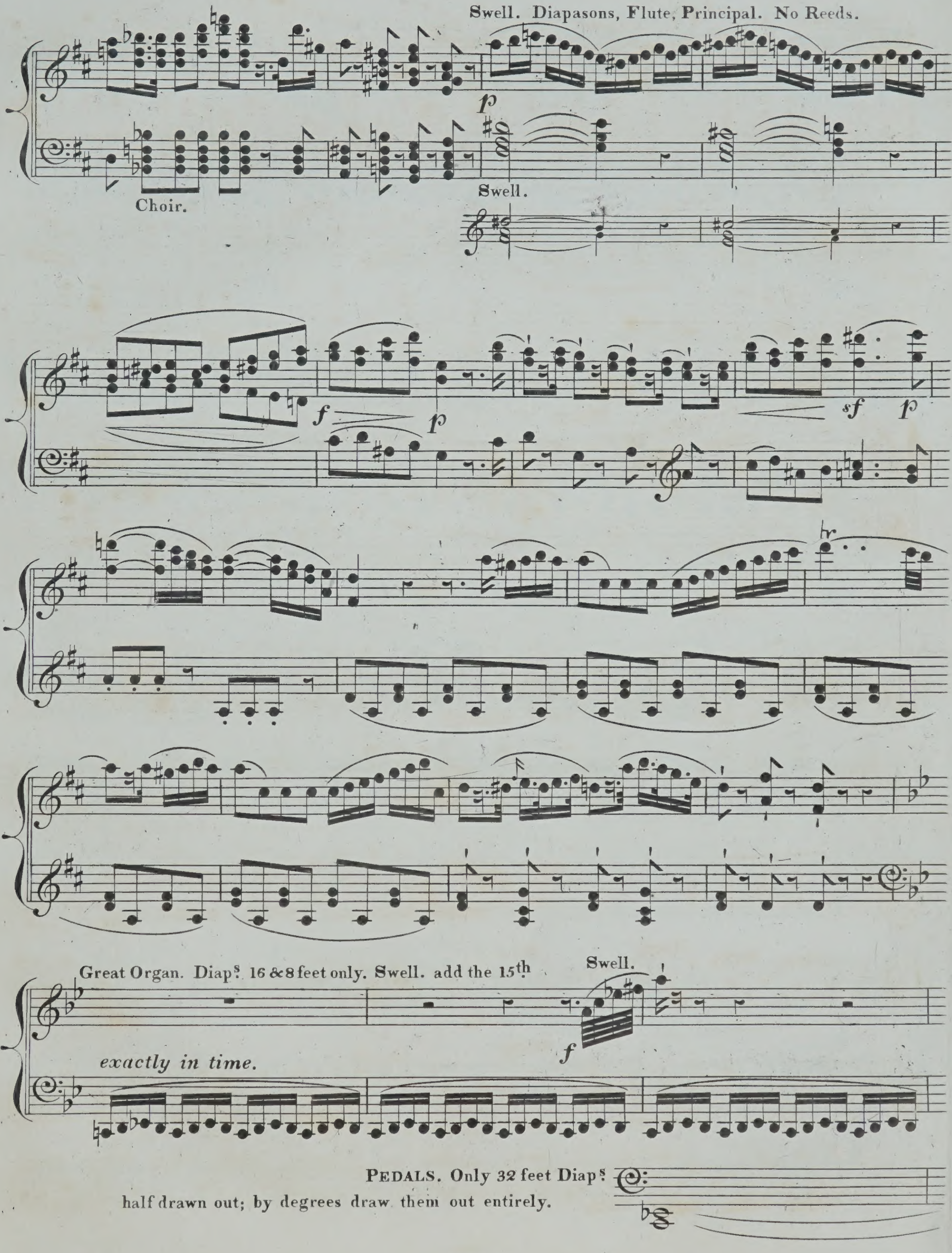
No. 16.
(96 = ♪)
ANDANTE.

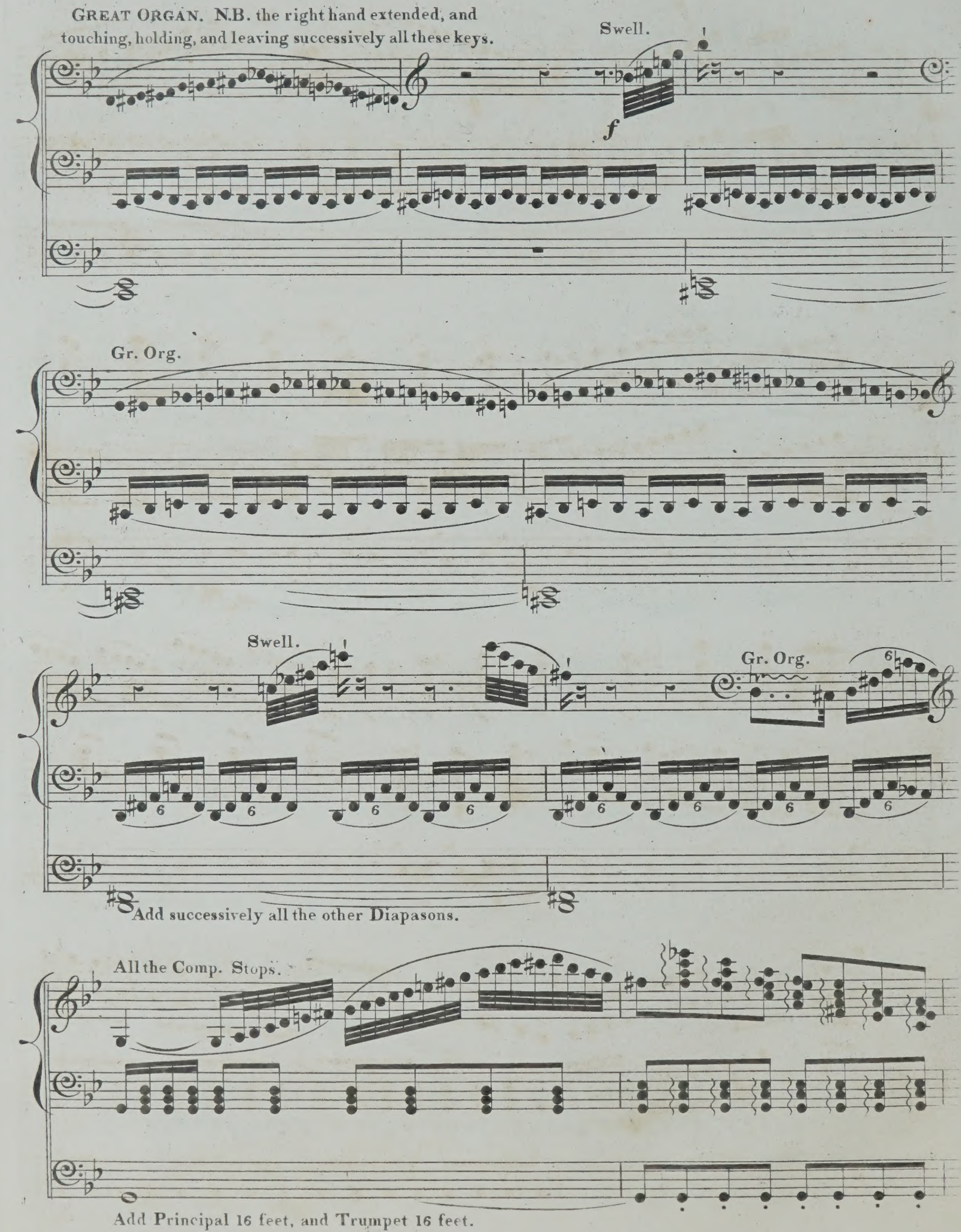

Gr. Org.
Swell.
f
pp
Gr. Org.
Swell.
f
(Echo)
(Echo)
(Echo)
pp
(Echo)
Gr. Org.
Swell.
f
pp
(Echo)
(Echo)
Choir.
Choir.

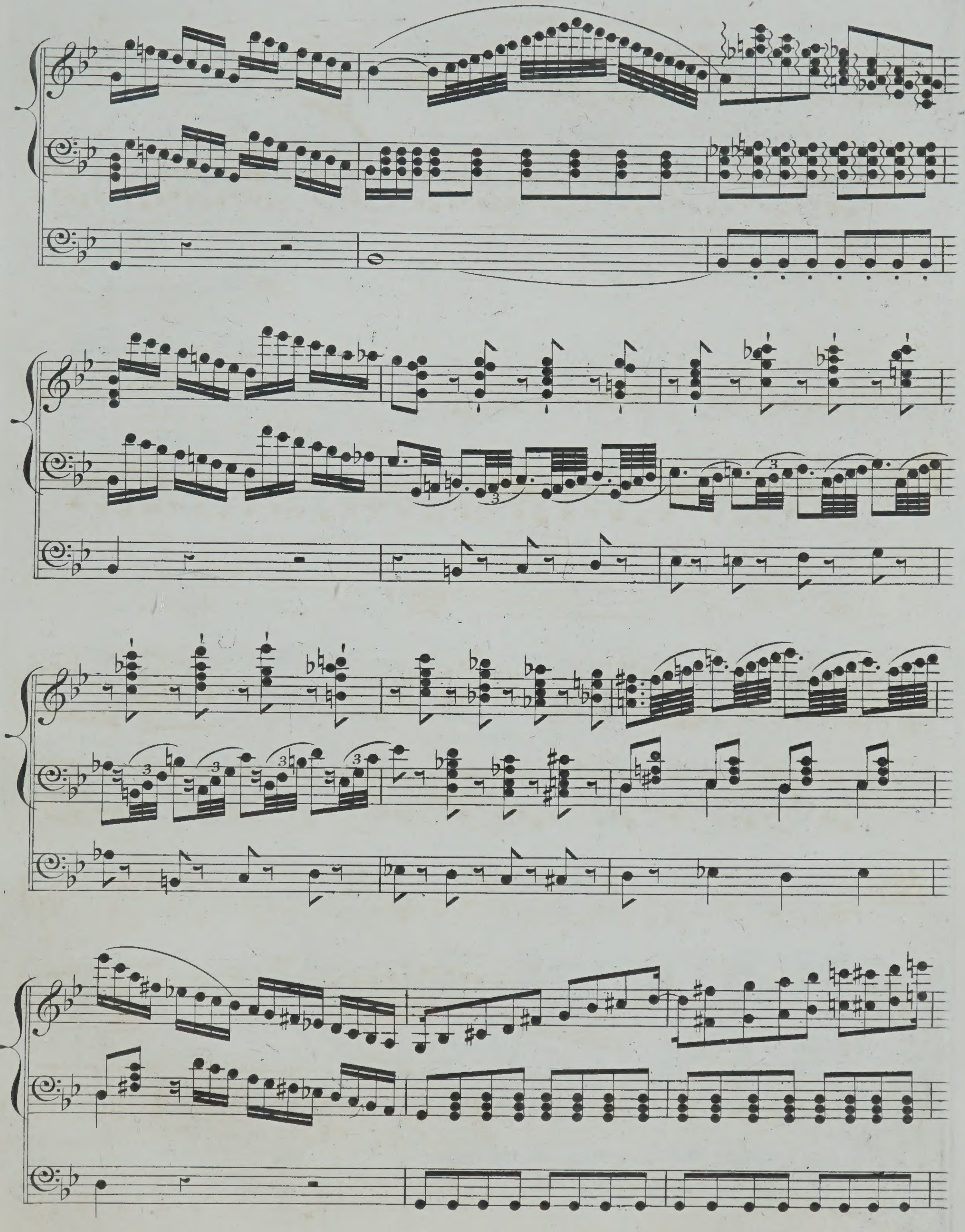

Gr. Org.
Swell.
pp
(Echo)
(Echo)
(69 = ♩)
ANDANTINO
Flute only.
Gr. Org.
(Take off the Reed Stop.) Choir. Stop-Diap. only.
6

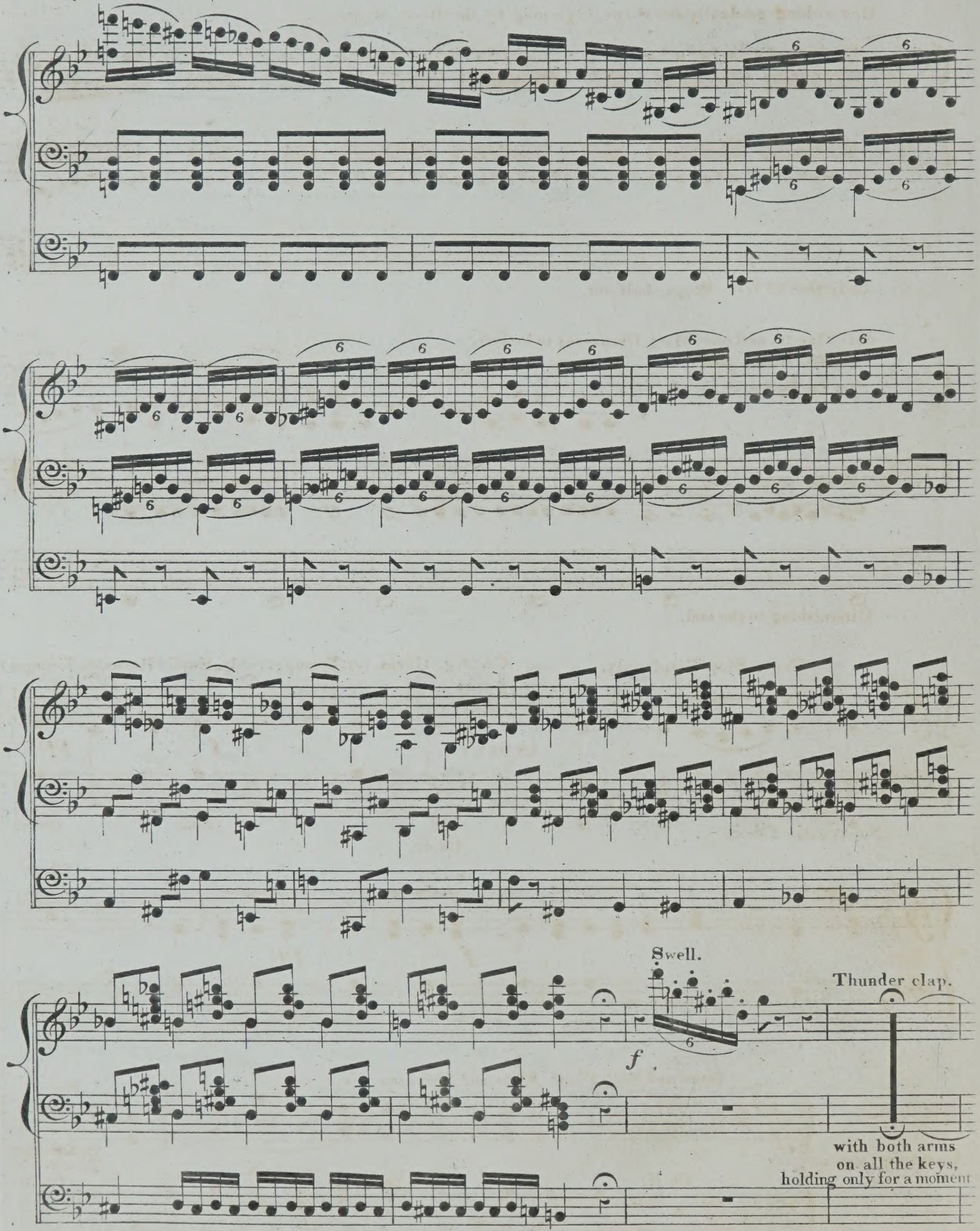


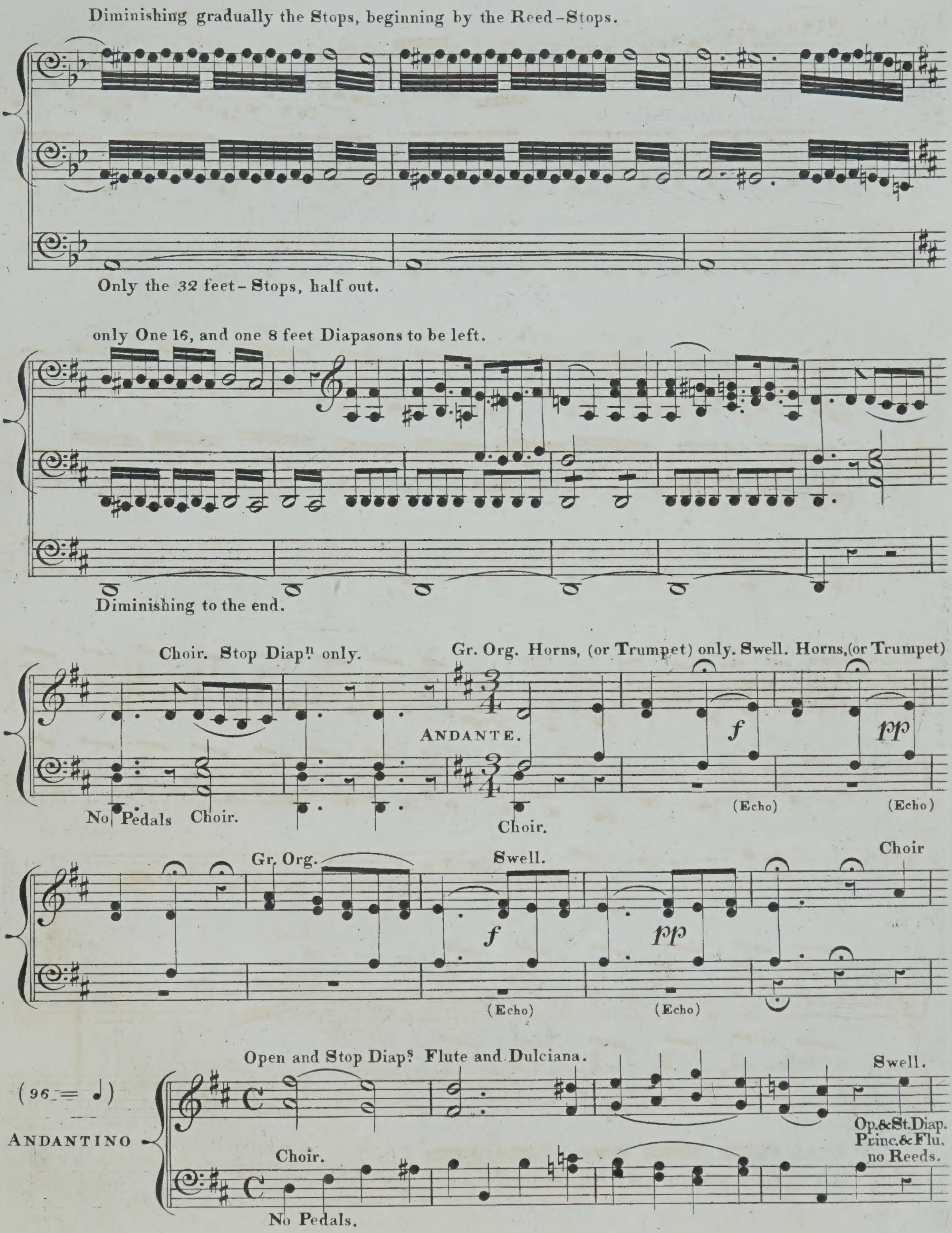

tr
6
3
tr
Swell.
f
Swell. Oboe, (or Horns.)
Choir. All the Diaps., Principal, and Flute.
Great Organ. add Bassoon.

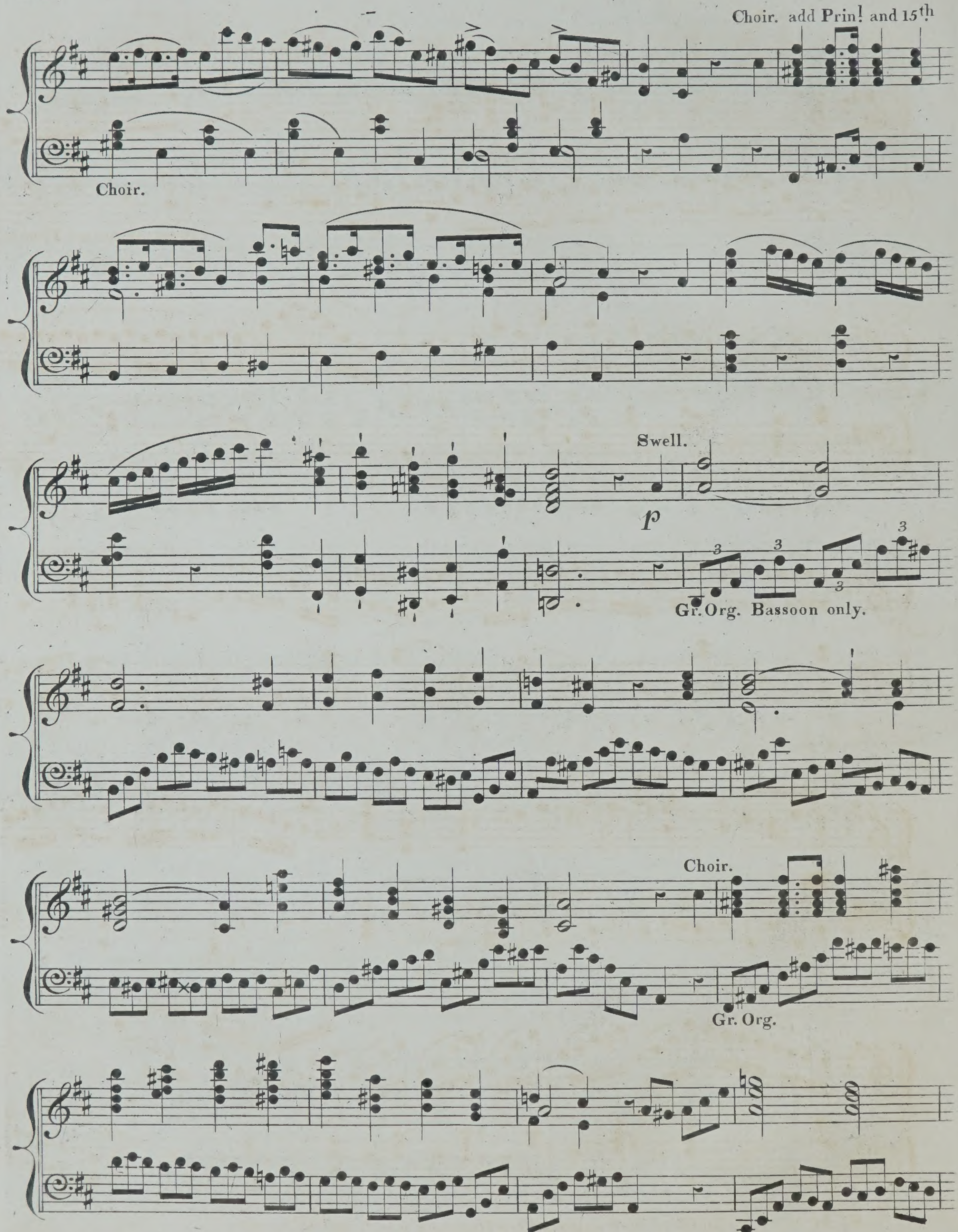

Swell. Diapasons, Flute, Principal. No Reeds.
p
Choir.
Swell.
f
p
sf
p
tr
Great Organ. Diaps. 16 & 8 feet only. Swell. add the 15th
Swell.
f
exactly in time.
PEDALS. Only 32 feet Diaps.
half drawn out; by degrees draw them out entirely.

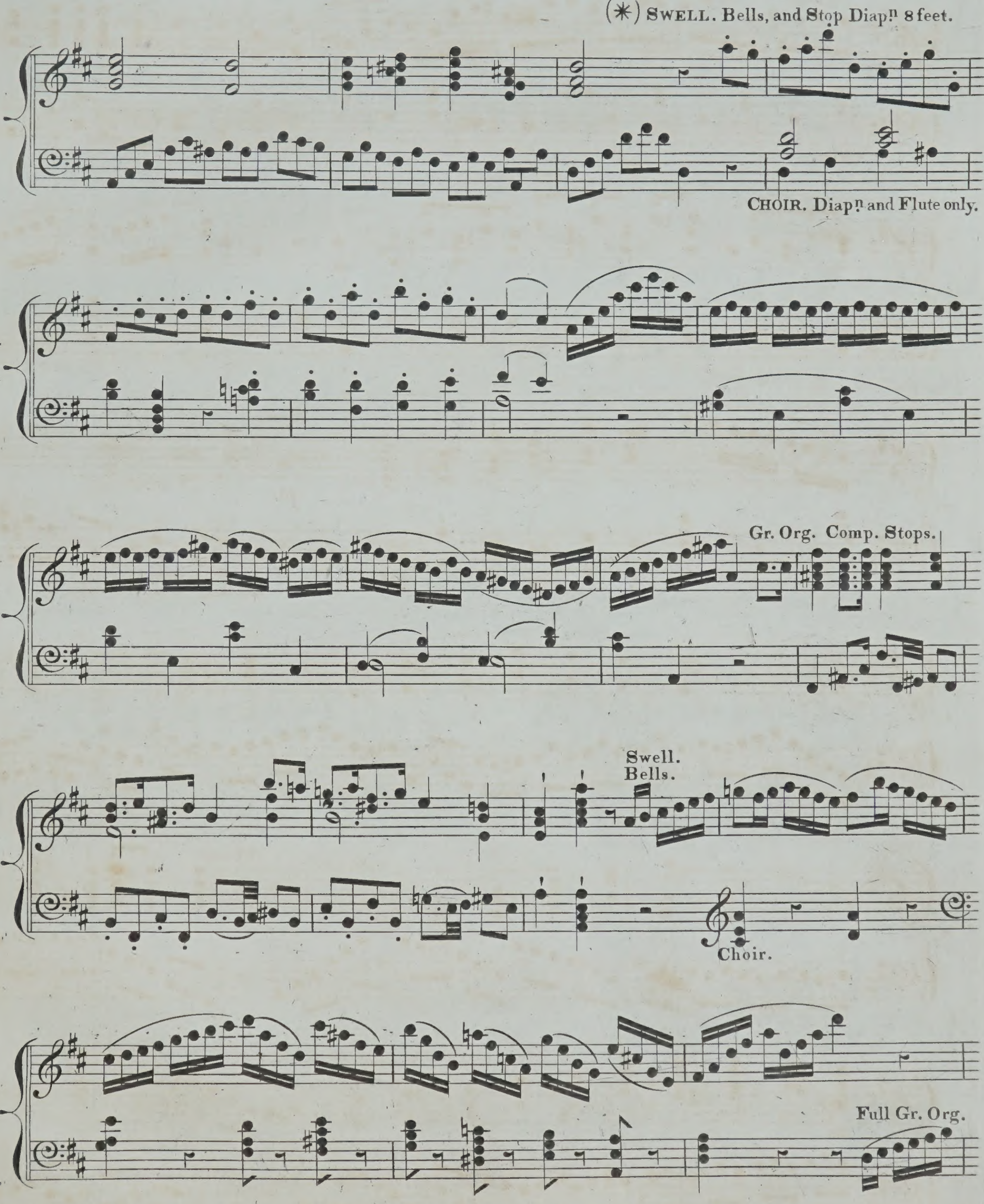

GREAT ORGAN. N.B. the right hand extended, and touching, holding, and leaving successively all these keys.
Swell.
f
Gr. Org.
Swell.
Gr. Org.
6
Add successively all the other Diapasons.
All the Comp. Stops.
Add Principal 16 feet, and Trumpet 16 feet.



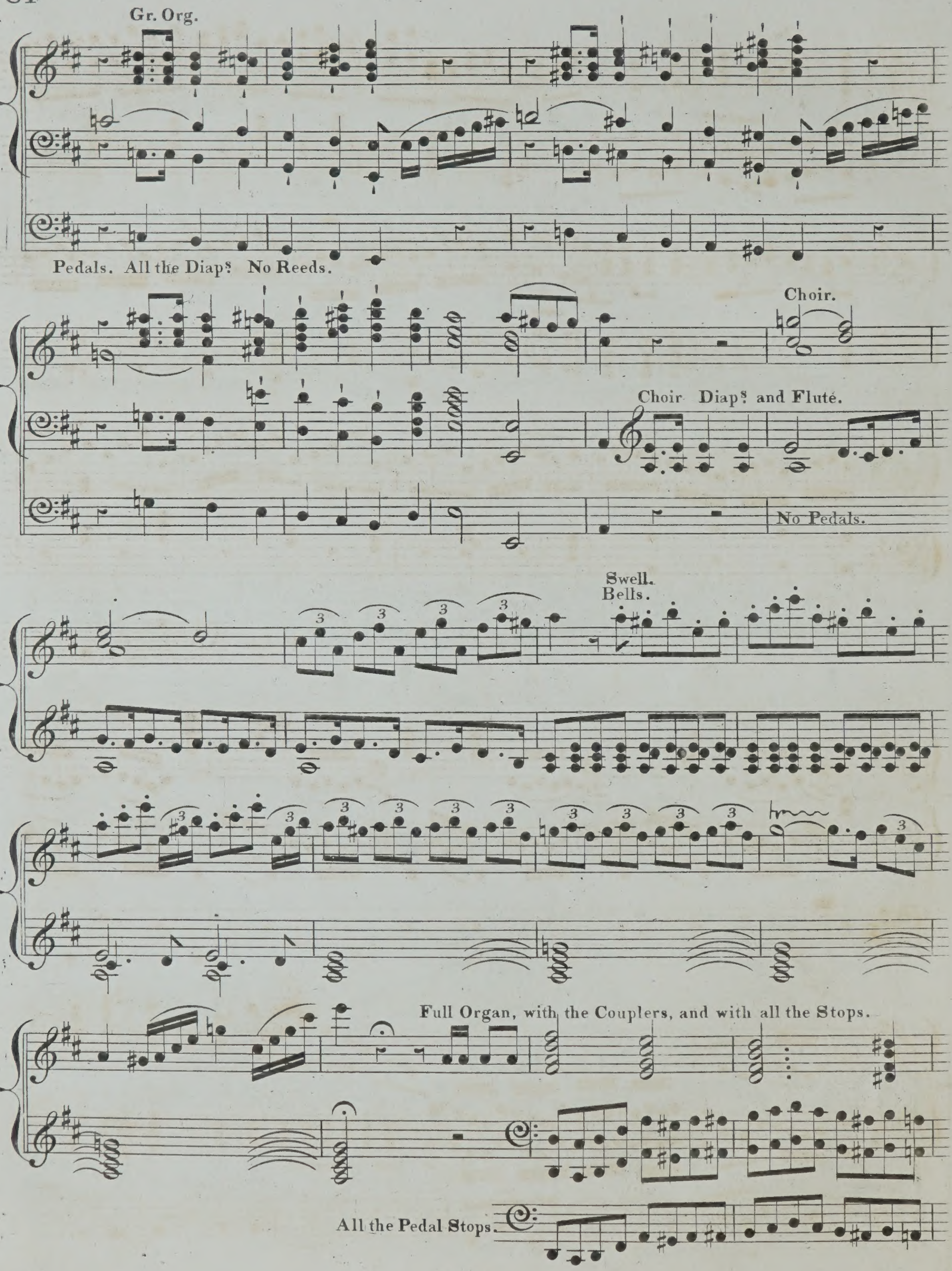

Swell.
f
Thunder clap.
with both arms
on all the keys,
holding only for a moment

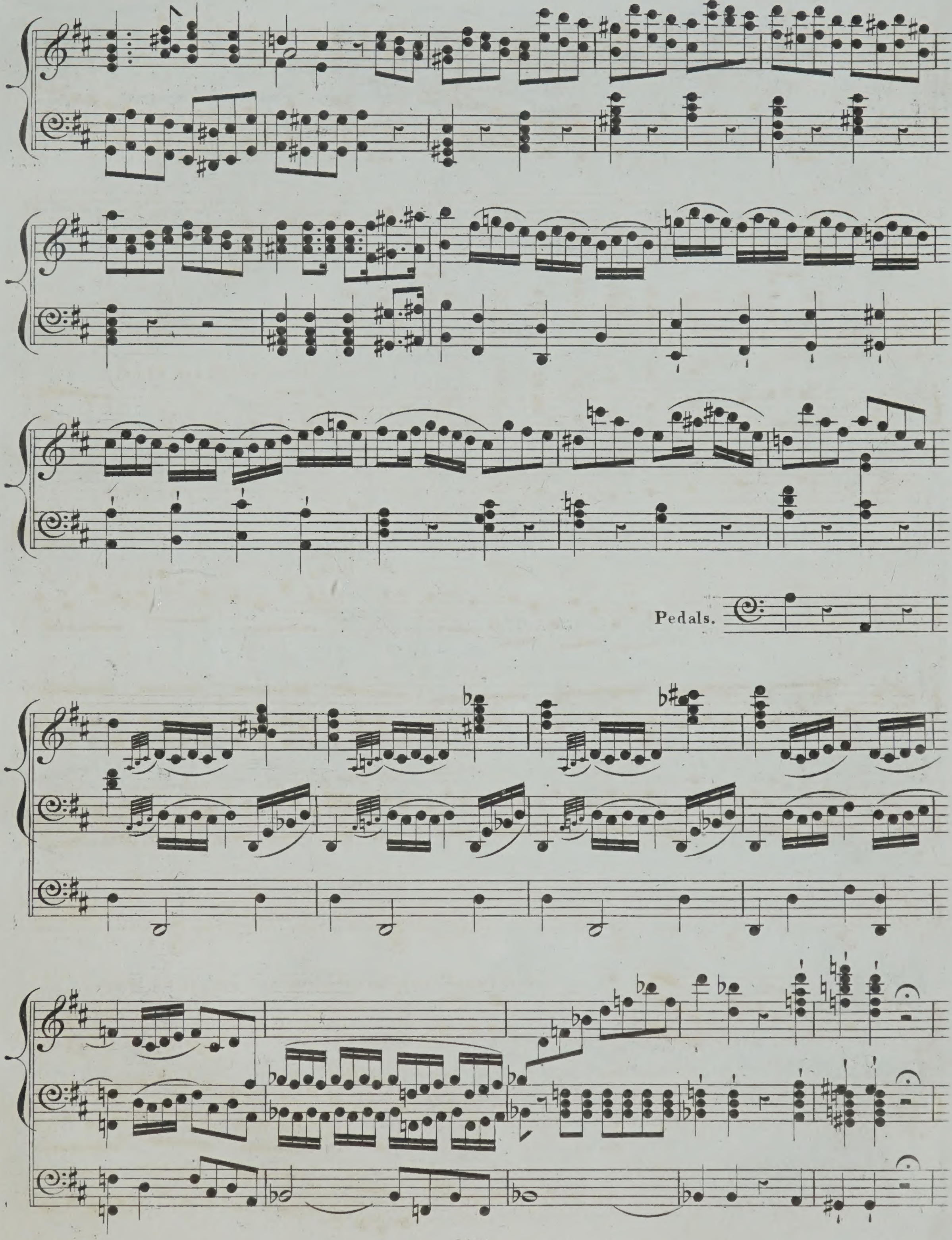

Diminishing gradually the Stops, beginning by the Reed-Stops.
Only the 32 feet-Stops, half out.
only One 16, and one 8 feet Diapasons to be left.
Diminishing to the end.
Choir. Stop Diapn. only.
Gr. Org. Horns, (or Trumpet) only. Swell. Horns, (or Trumpet)
ANDANTE.
3/4
f
pp
No Pedals
Choir.
Choir.
(Echo)
(Echo)
Gr. Org.
Swell.
Choir
f
pp
(Echo)
(Echo)
Open and Stop Diaps. Flute and Dulciana.
Swell.
(96 = ♩)
ANDANTINO
Choir.
Op.&St.Diap. Princ.&Flu. no Reeds.
No Pedals.

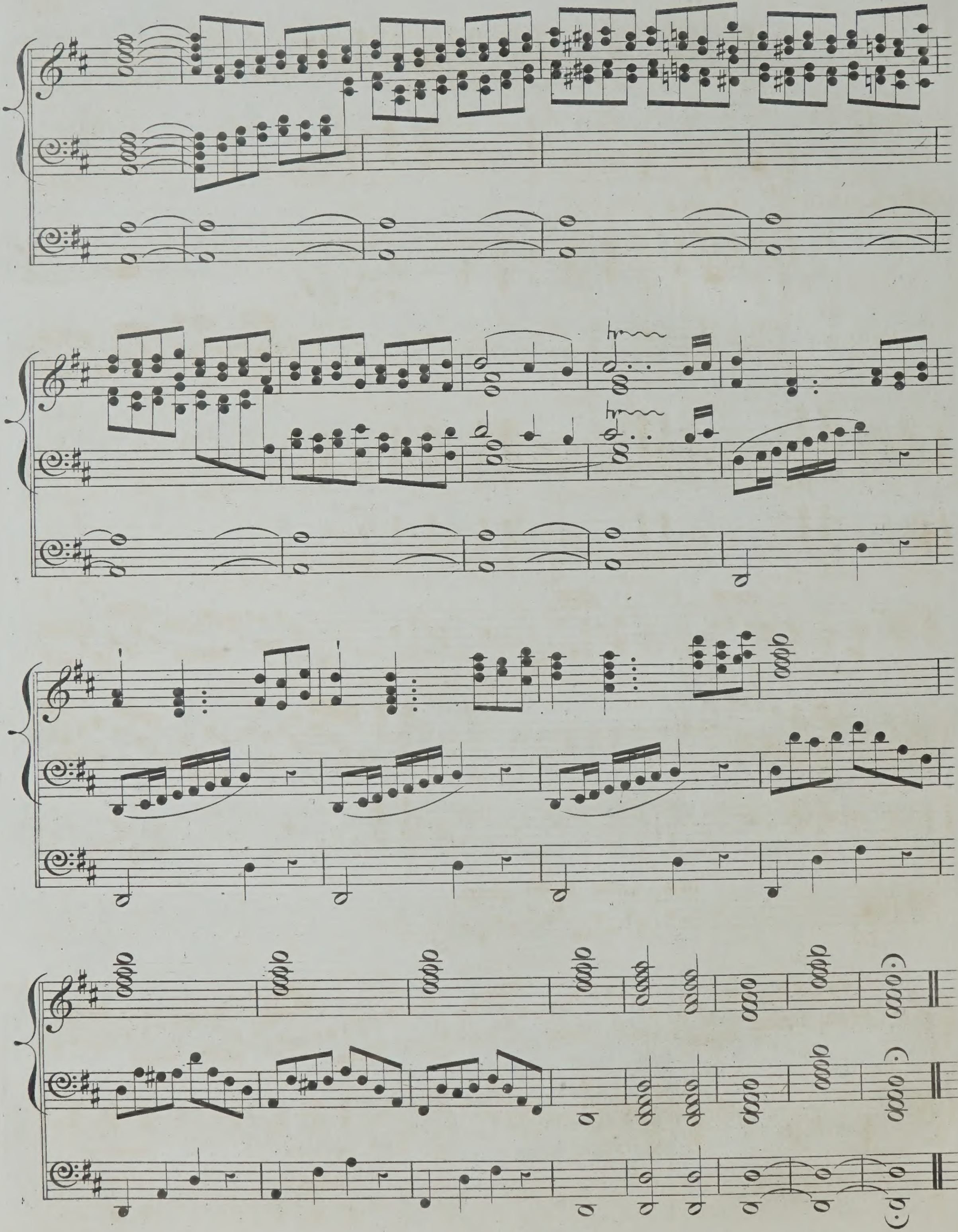

Choir. add Prin! and 15th
Choir.
Swell.
p
Gr. Org. Bassoon only.
Choir.
Gr. Org.


(✱) SWELL. Bells, and Stop Diapn. 8 feet.
CHOIR. Diapn. and Flute only.
Gr. Org. Comp. Stops.
Swell.
Bells.
Choir.
Full Gr. Org.

(✱) If there are no Bells, take a single Stop Diapason 8 feet, and 15th, only.


Gr. Org.
Pedals. All the Diaps. No Reeds.
Choir.
Choir Diaps. and Flute.
No Pedals.
Swell.
Bells.
3
Full Organ, with the Couplers, and with all the Stops.
All the Pedal Stops.

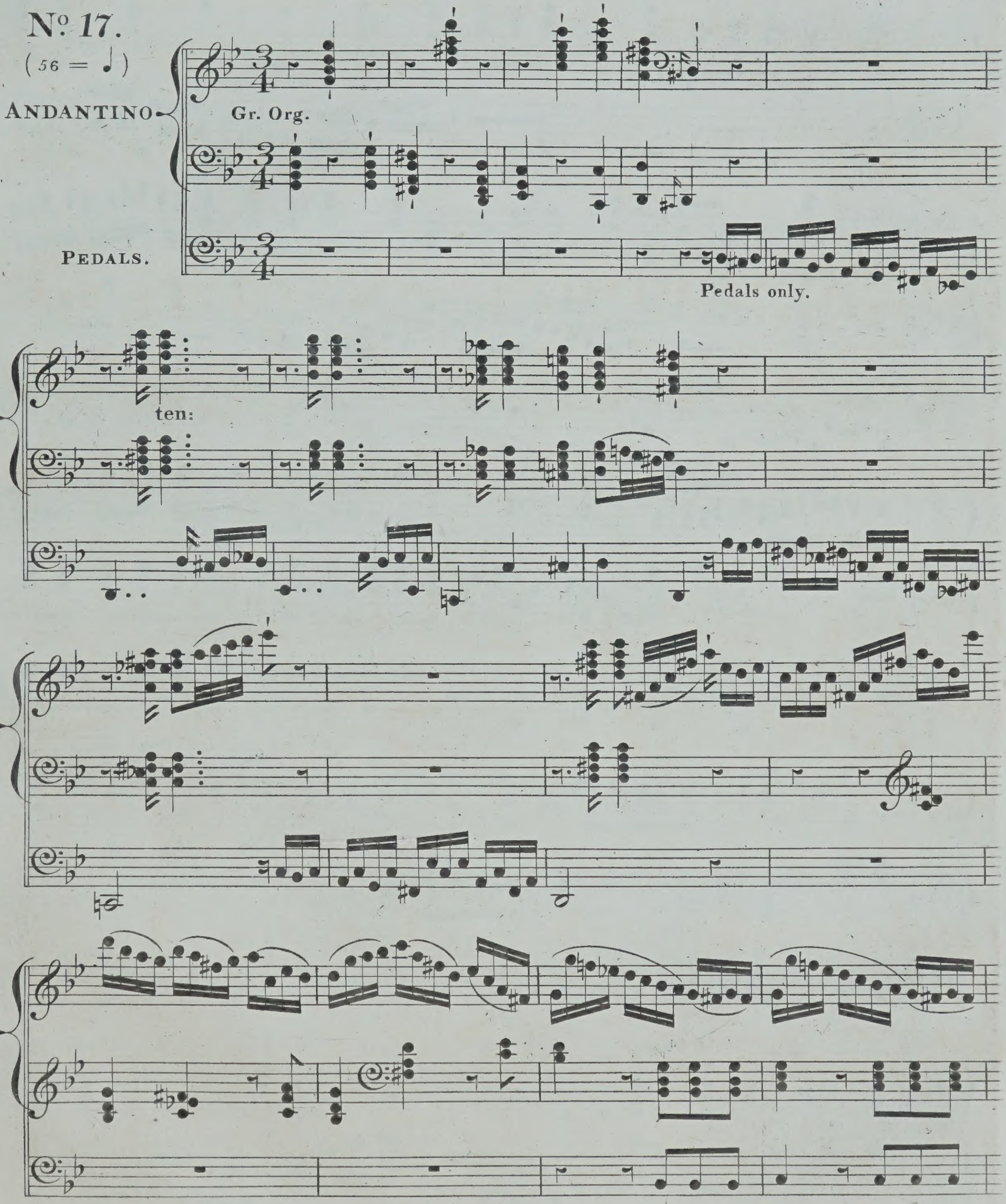

Pedals.

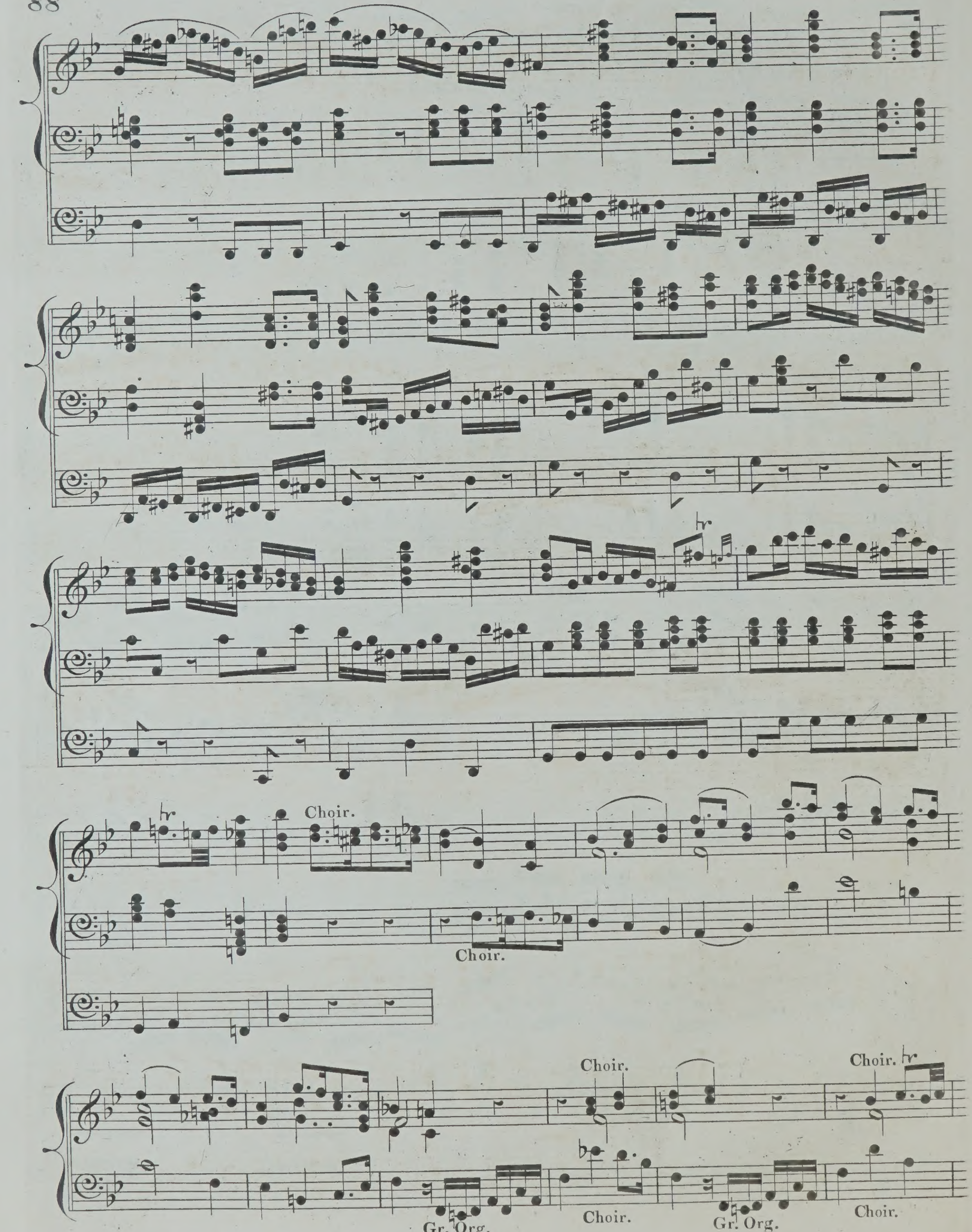


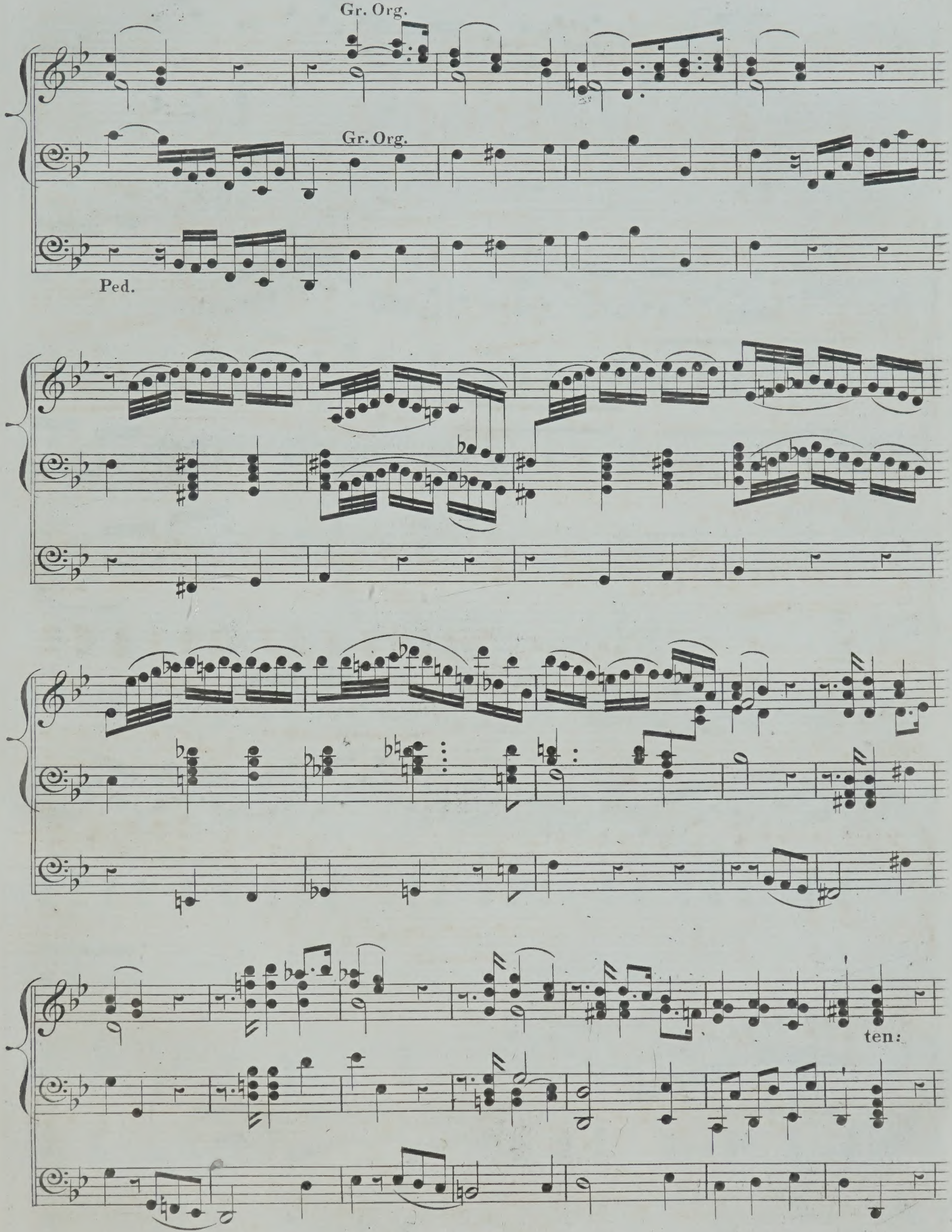
GREAT ORGAN. All the Diapasons, Principal, Flute, 15th. No Reeds.
CHOIR. Open and Stop. Diapasons, Flute, or Dulciana.
PEDALS. All the Pedal Stops. No Reeds.

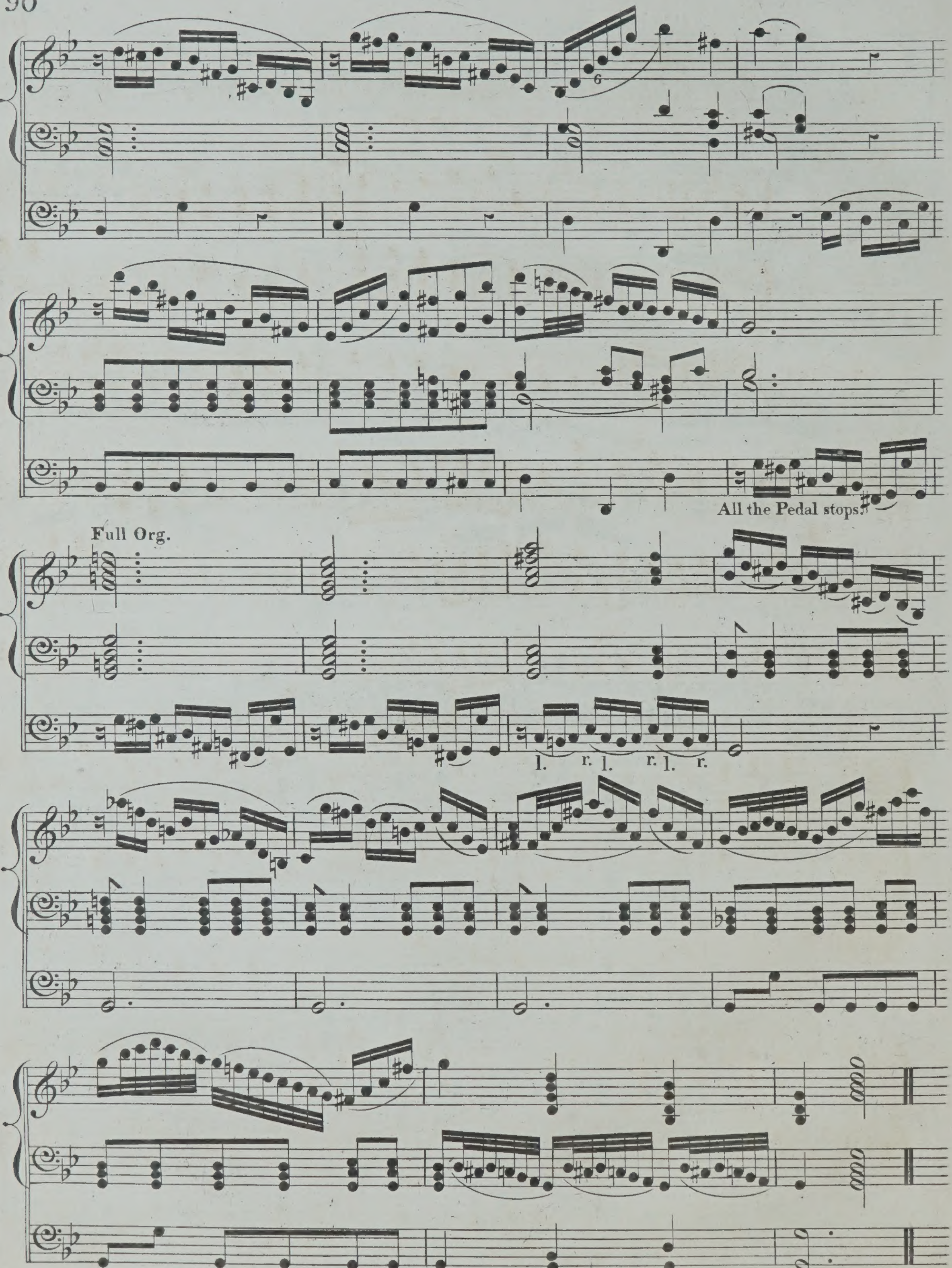
Nº 17.

(56 = ♩)


ANDANTINO
Gr. Org.
PEDALS.
Pedals only.
ten:


tr
tr
Choir.
Choir.
Choir.
Choir. tr
Gr. Org.
Choir.
Gr. Org.
Choir.


Gr. Org.
Gr. Org.
Ped.
ten:

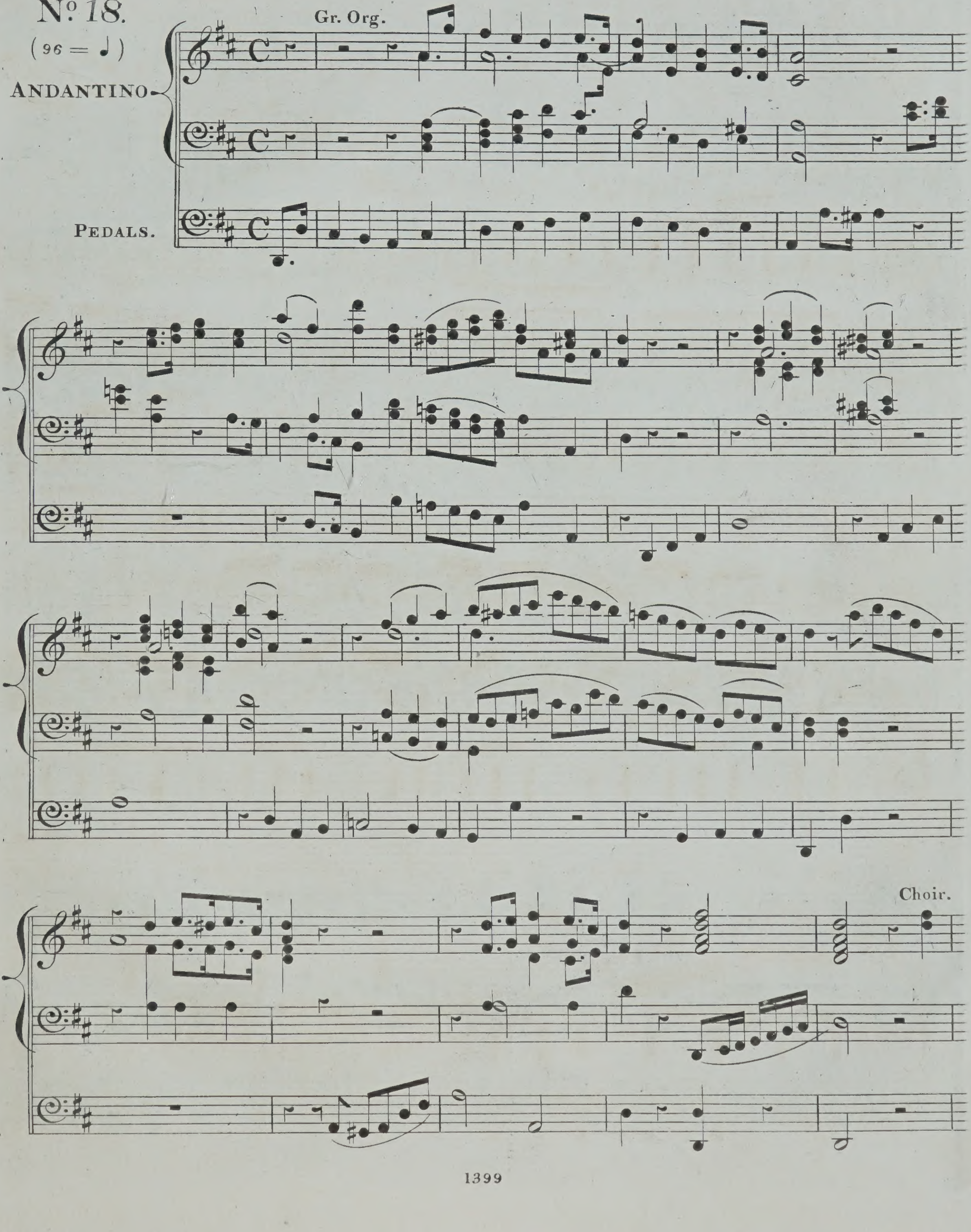

6
All the Pedal stops.
Full Org.
l.
r.
l.
r.
l.
r.

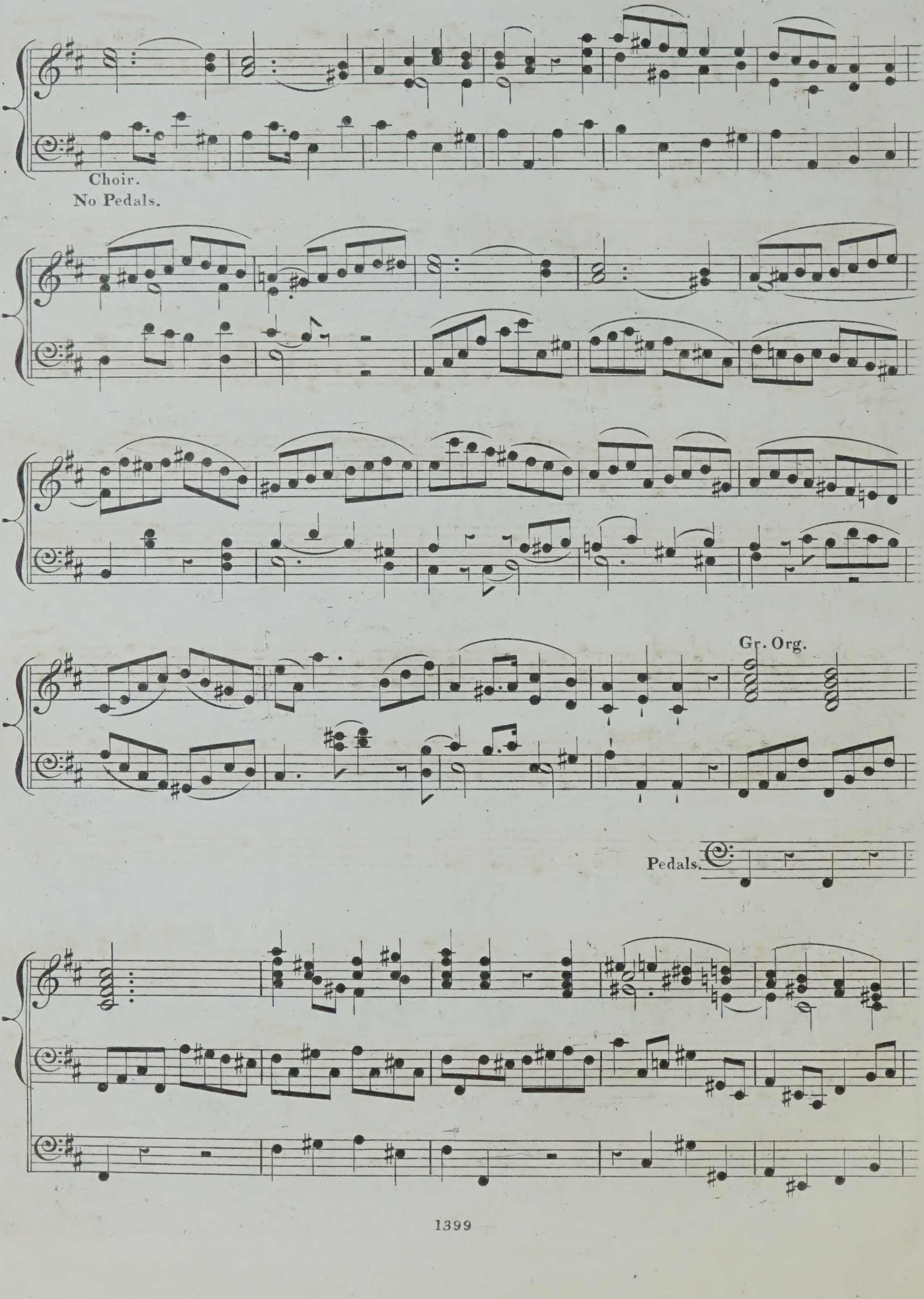
GREAT ORGAN. All the Diapasons, Principal, Flute, and 15th No Reeds.
CHOIR. Open and Stop Diapasons, Flute, or Dulciana.
PEDALS. Diapasons 32, 16, and 8 feet.

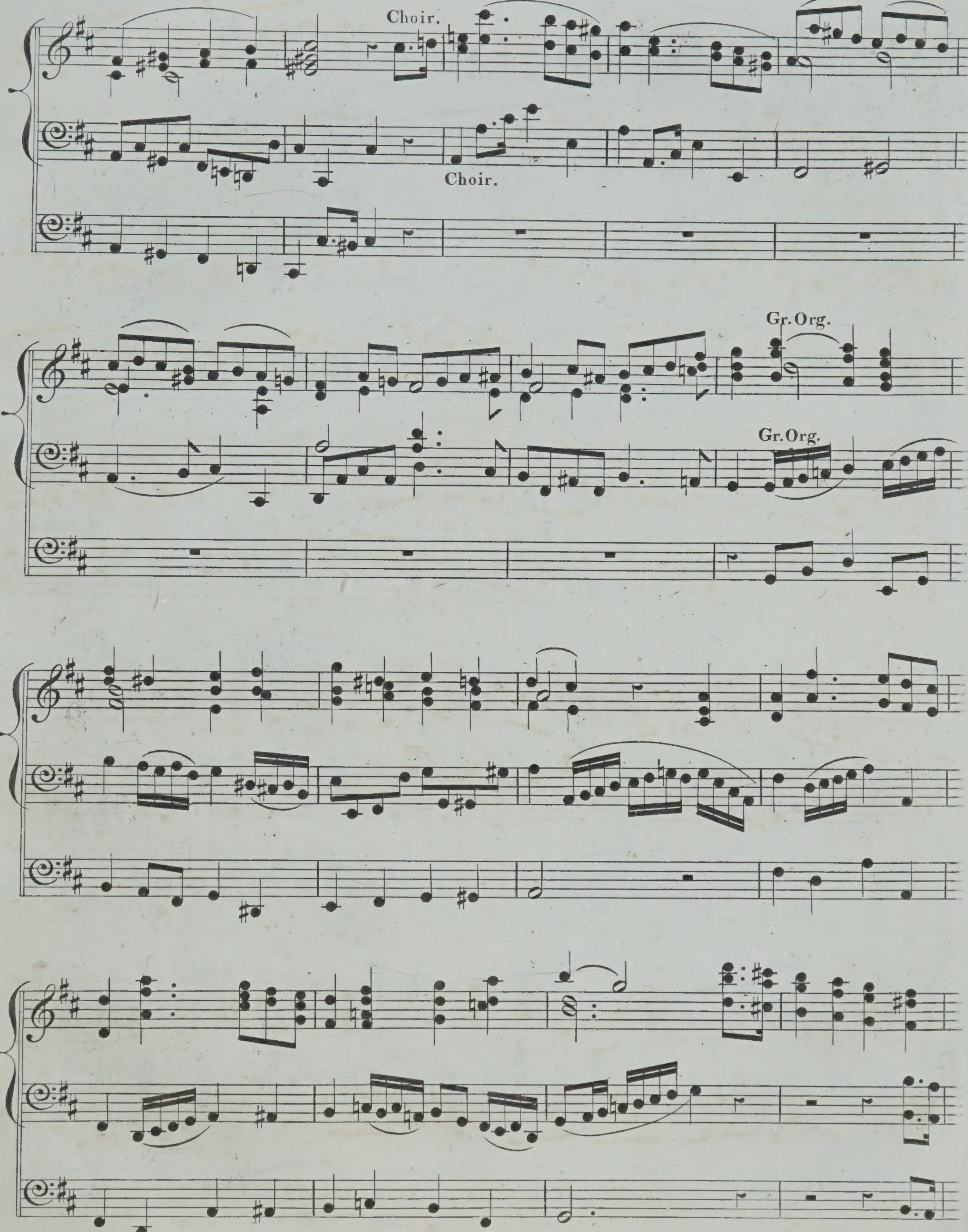
No. 18.

(96 = ♩)

ANDANTINO

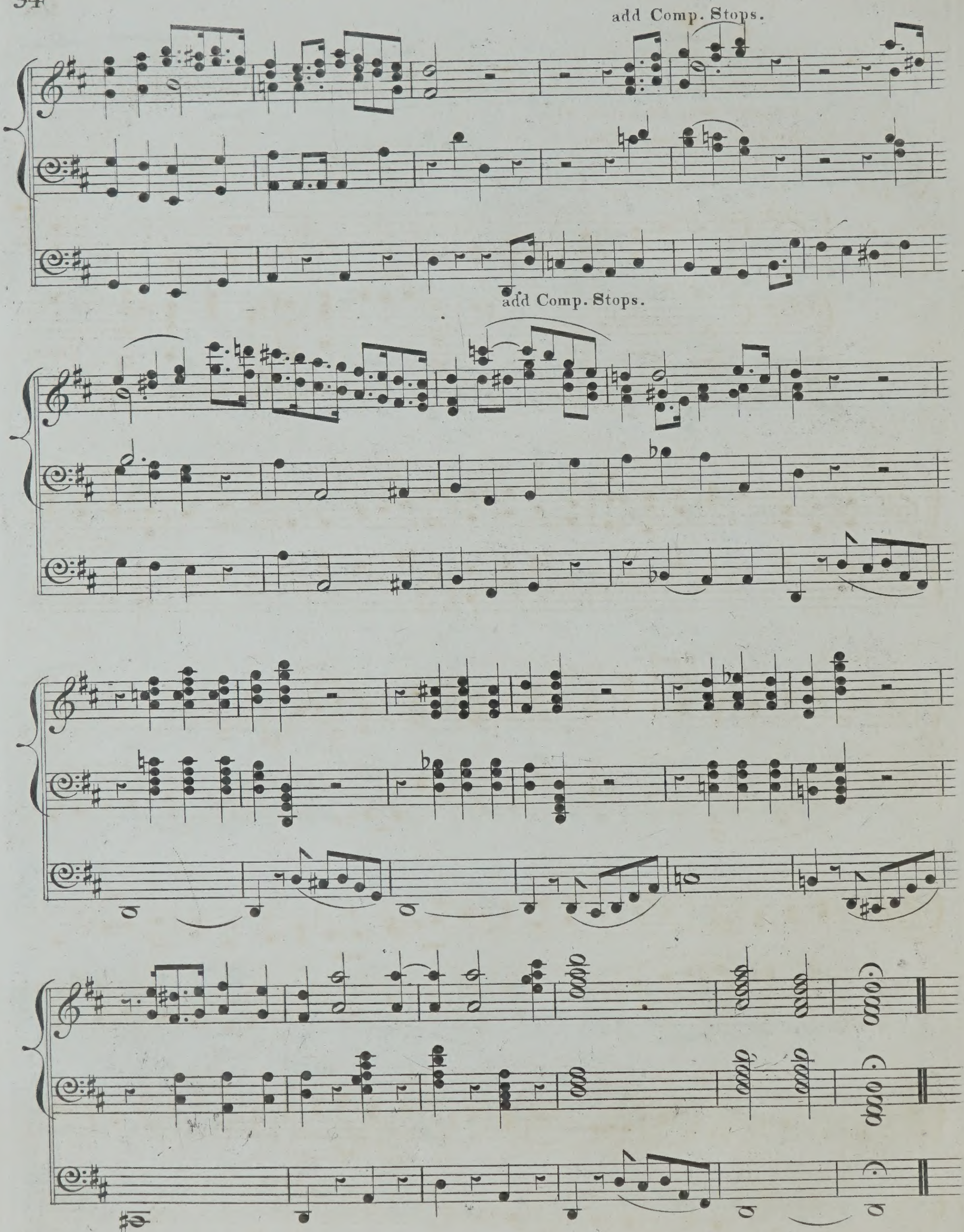

Gr. Org.
PEDALS.
Choir.


Choir.
No Pedals.
Gr. Org.
Pedals.


Choir.
Choir.
Gr. Org.
Gr. Org.

add Comp. Stops.

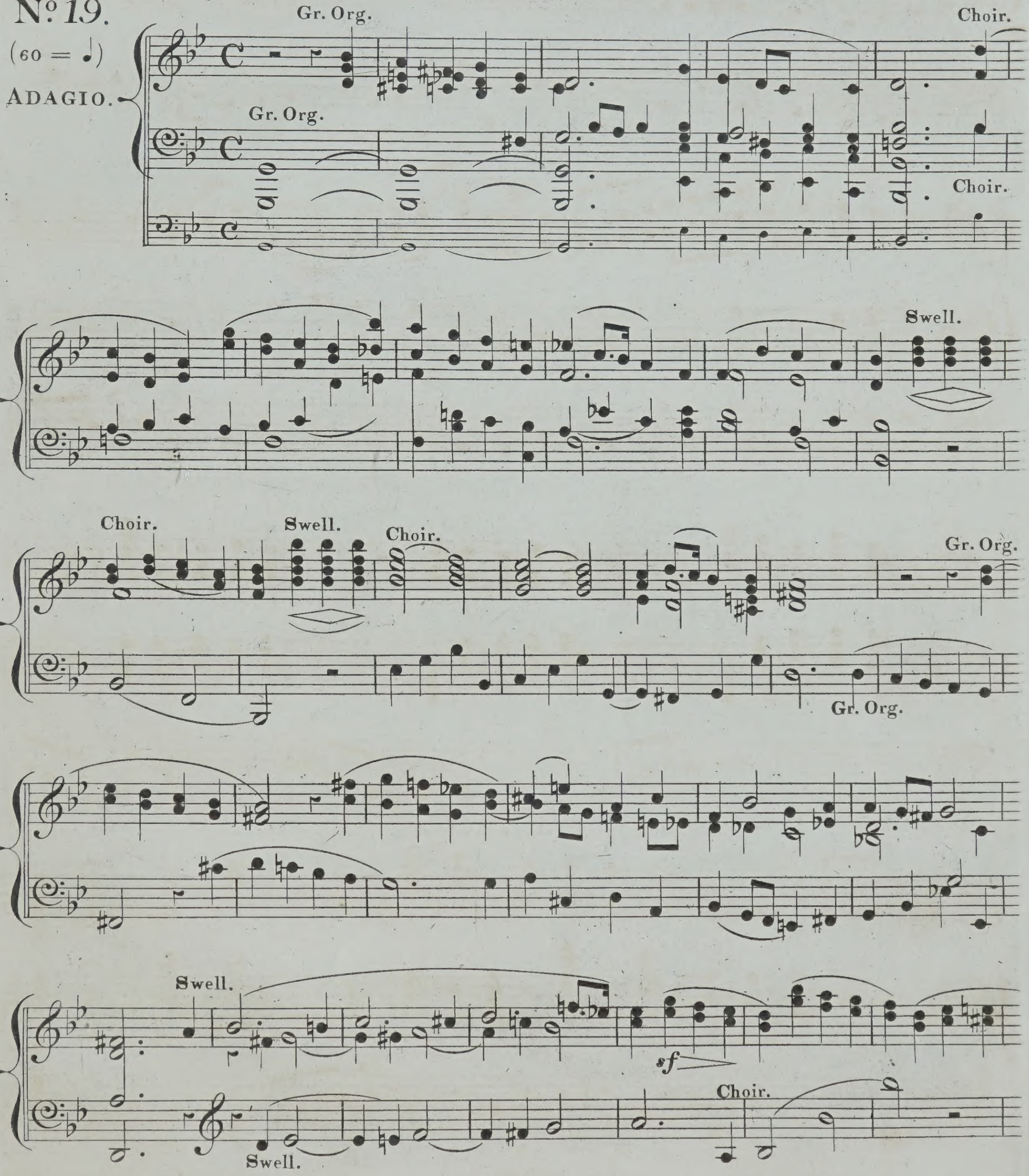
add Comp. Stops.

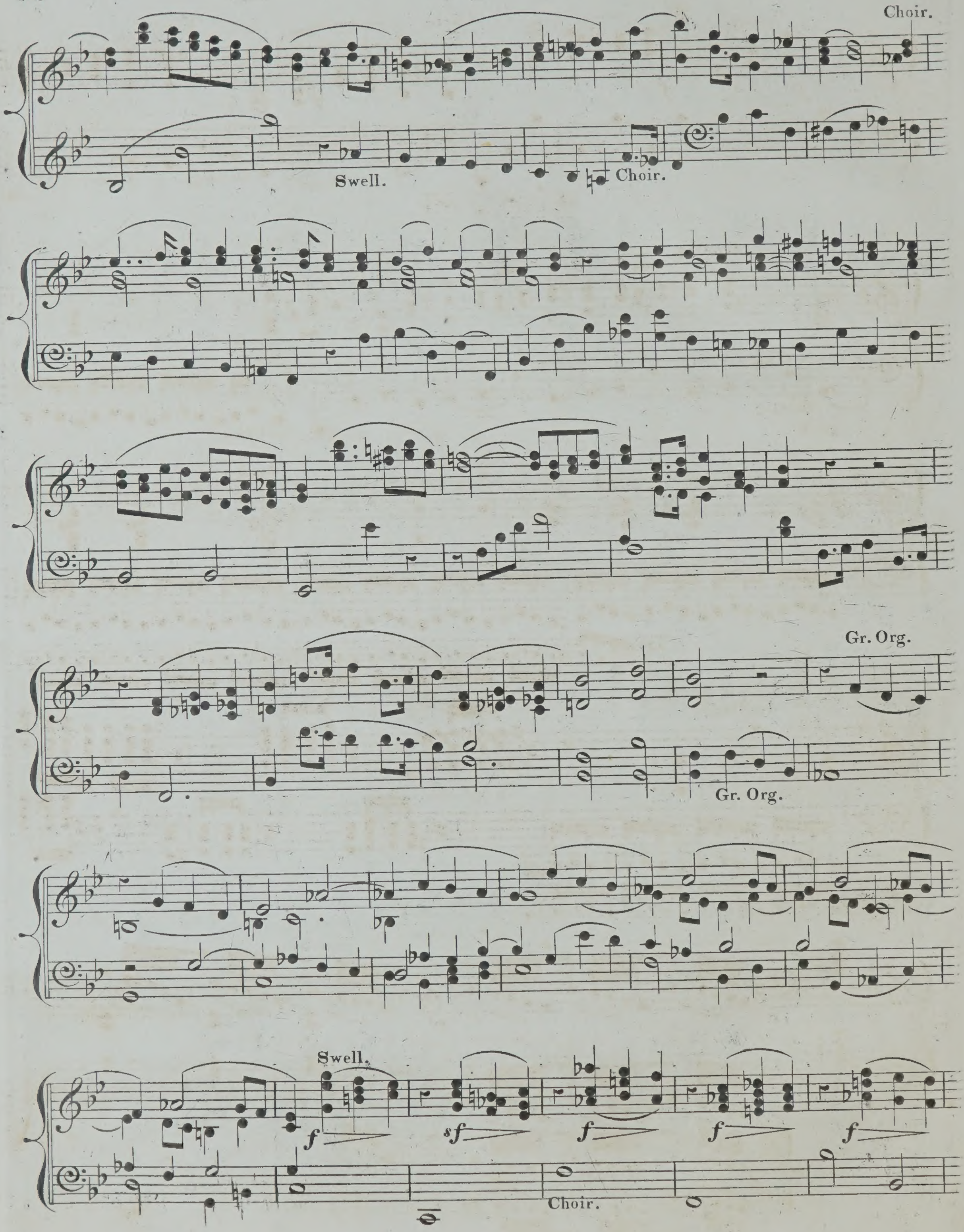


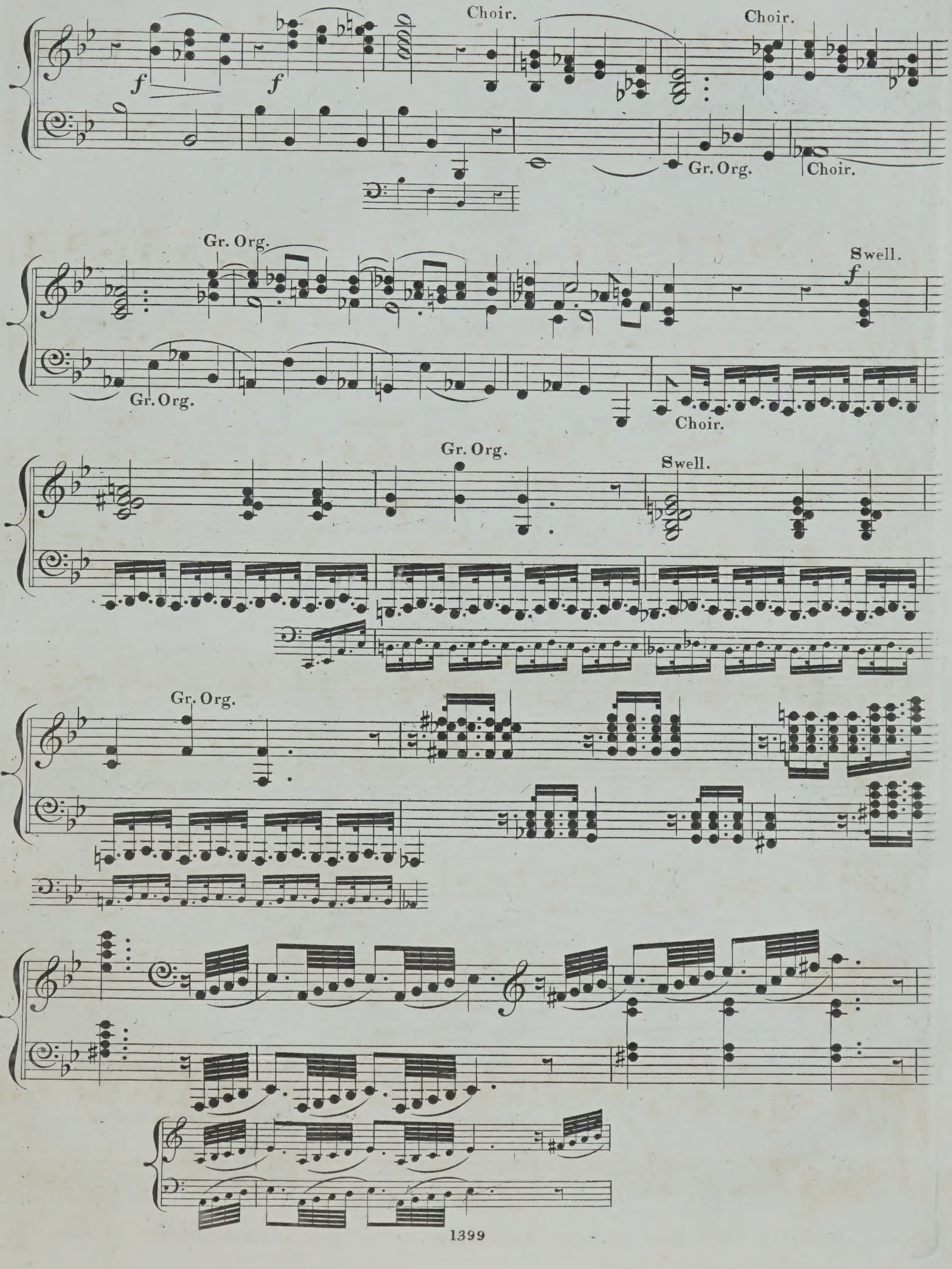
GREAT ORGAN. Open and Stop Diapasons, Cremona, (or Oboe,) Dulciana, Principal.
CHOIR. Stop Diapason, Flute.
SWELL. Diapason, Oboe.

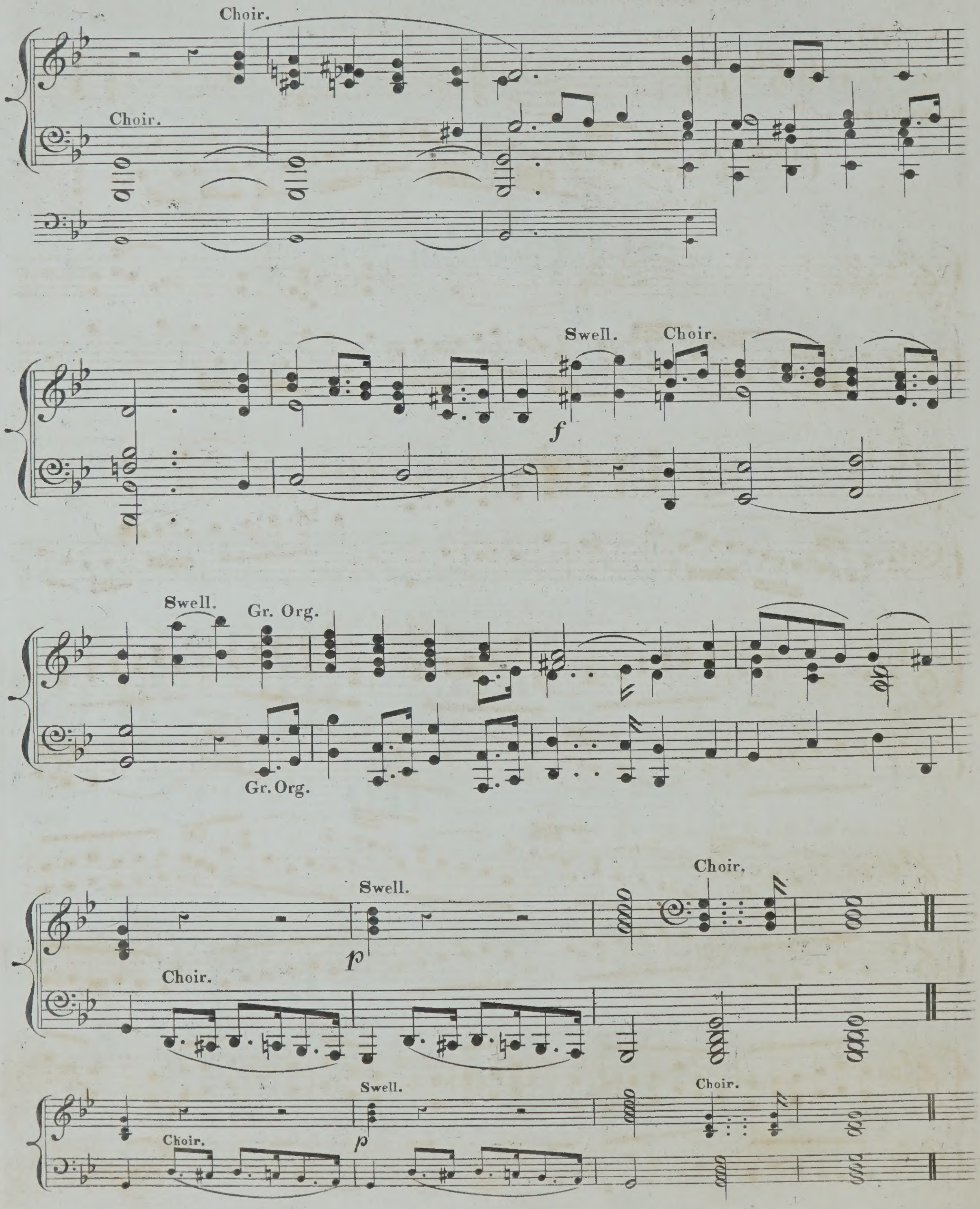
No. 19.

(60 = ♩)
ADAGIO.


Gr. Org.
Choir.
Gr. Org.
Choir.
Swell.
Choir.
Swell.
Choir.
Gr. Org.
Gr. Org.
Swell.
sf
Choir.
Swell.


Choir.
Swell.
Choir.
Gr. Org.
Gr. Org.
Swell.
f
sf
f
f
f
Choir.


f
f
Choir.
Choir.
Gr. Org.
Choir.
Gr. Org.
Gr. Org.
Swell.
f
Choir.
Gr. Org.
Swell.
Gr. Org.

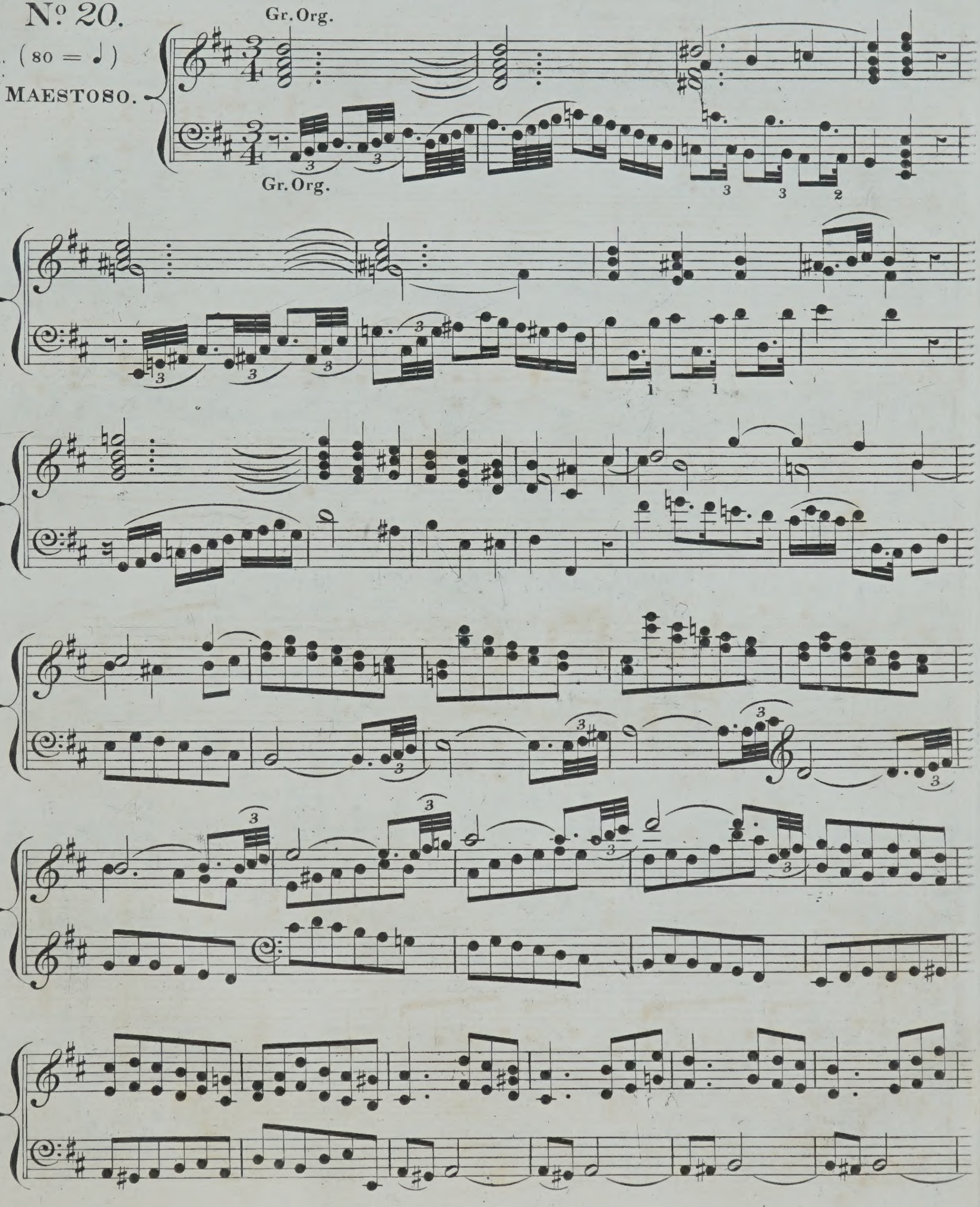

Choir.
Choir.
Swell.
Choir.
f
Swell.
Gr. Org.
Gr. Org.
Swell.
Choir.
p
Choir.
Swell.
Choir.
p
Choir.

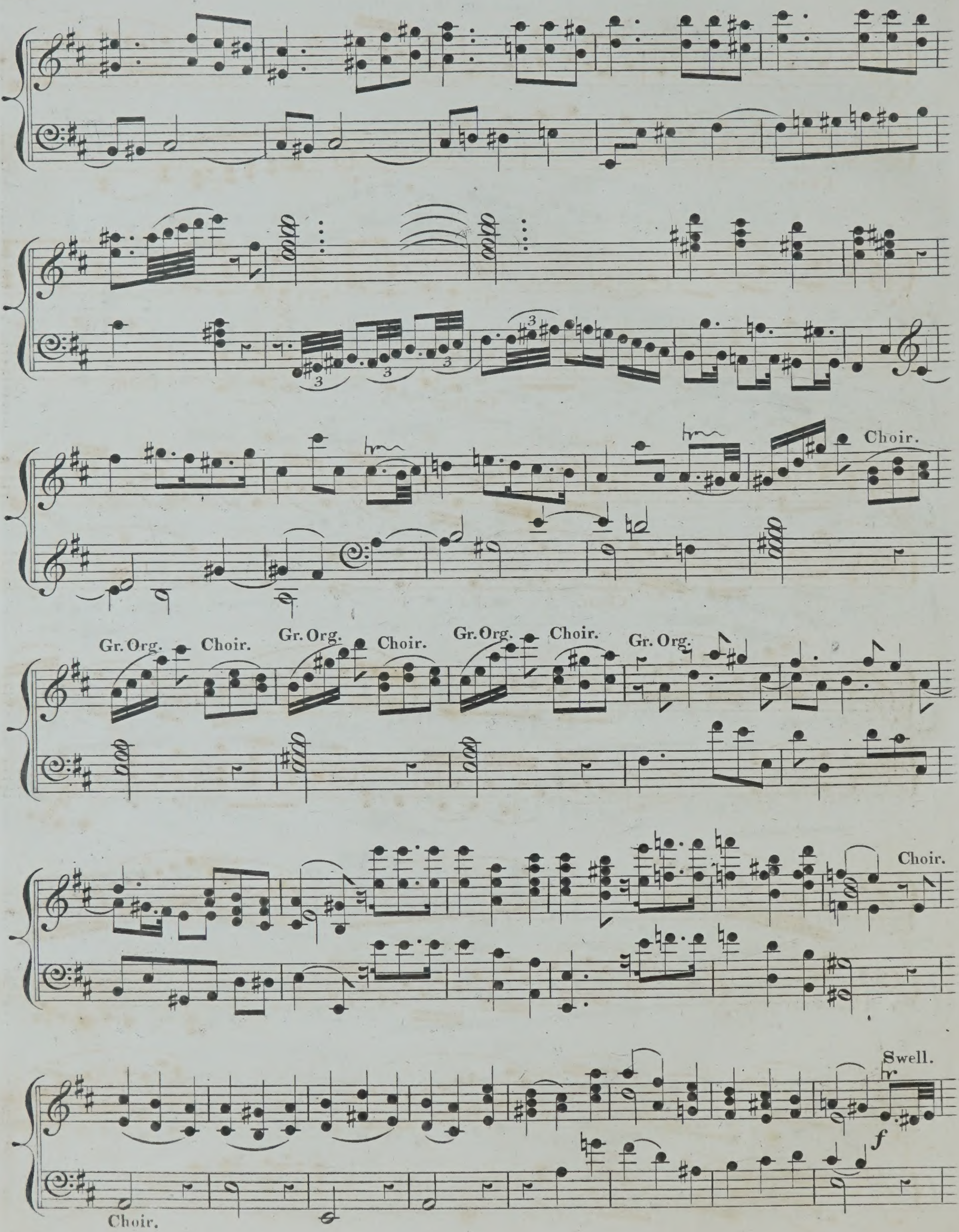
GREAT ORGAN. All the Diapasons, Flute, Principal, 15th, &c.
CHOIR. Diapason 8 feet, Flute.
SWELL. Diapason, Oboe.

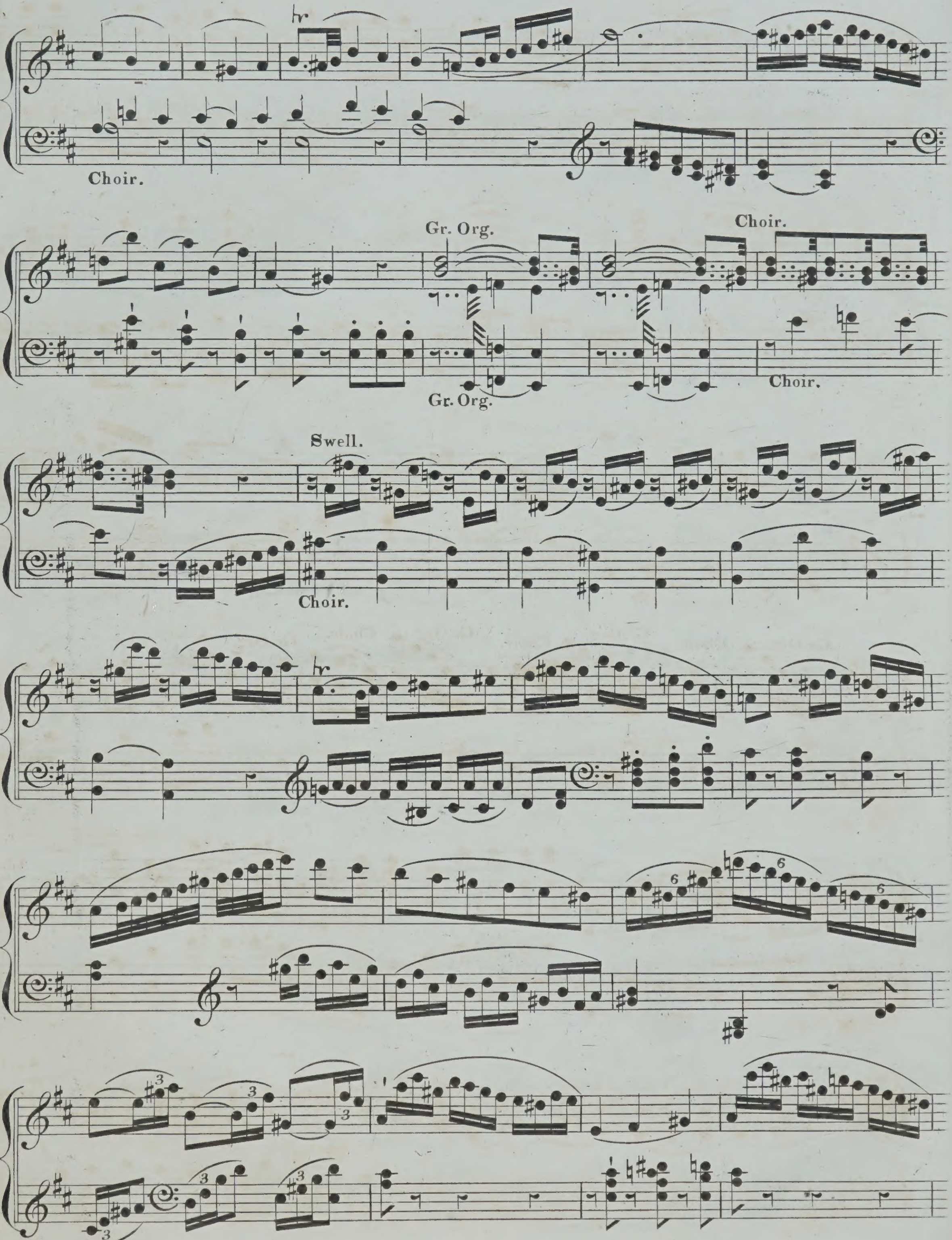
Nº 20.

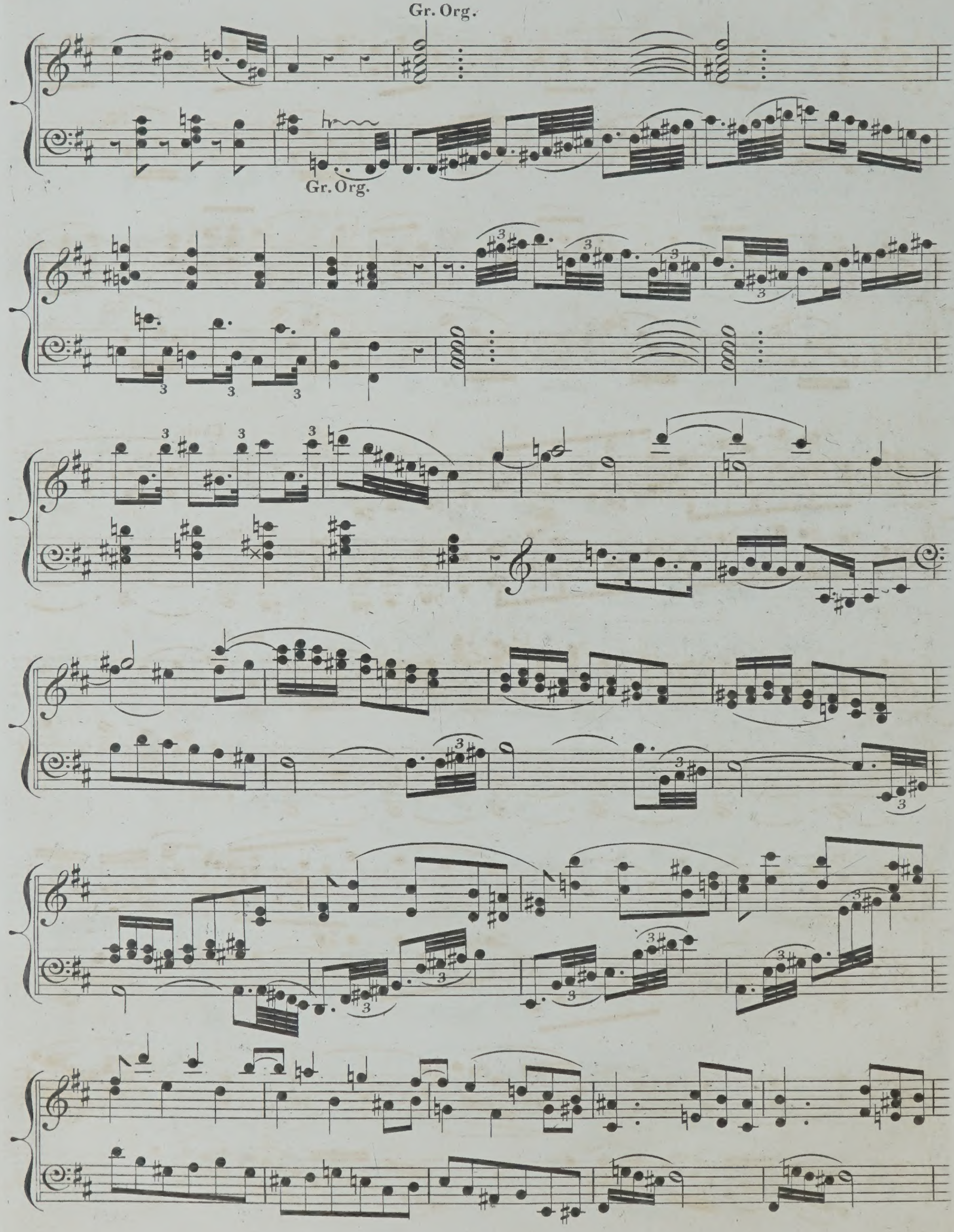
(80 = ♩)

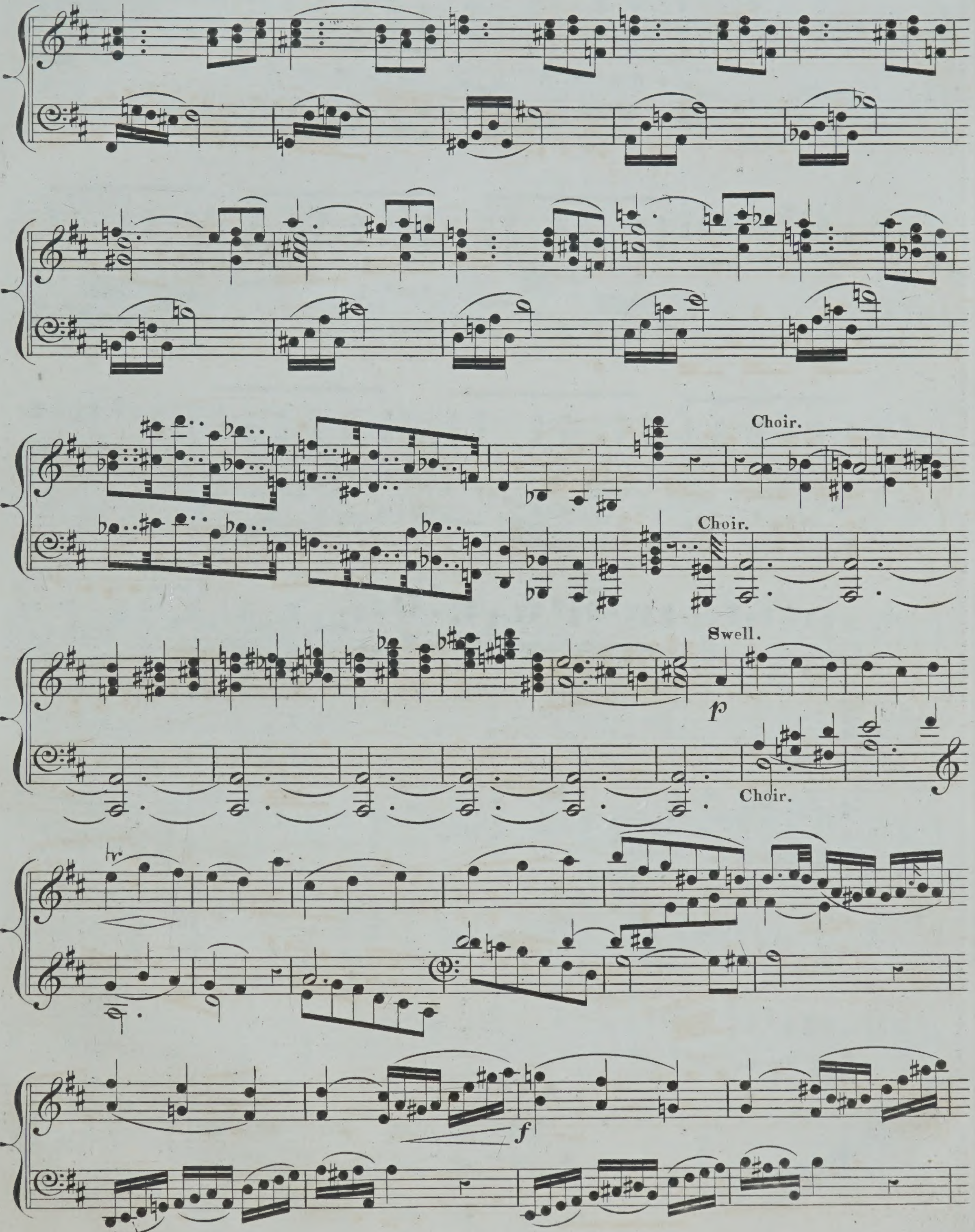
MAESTOSO.

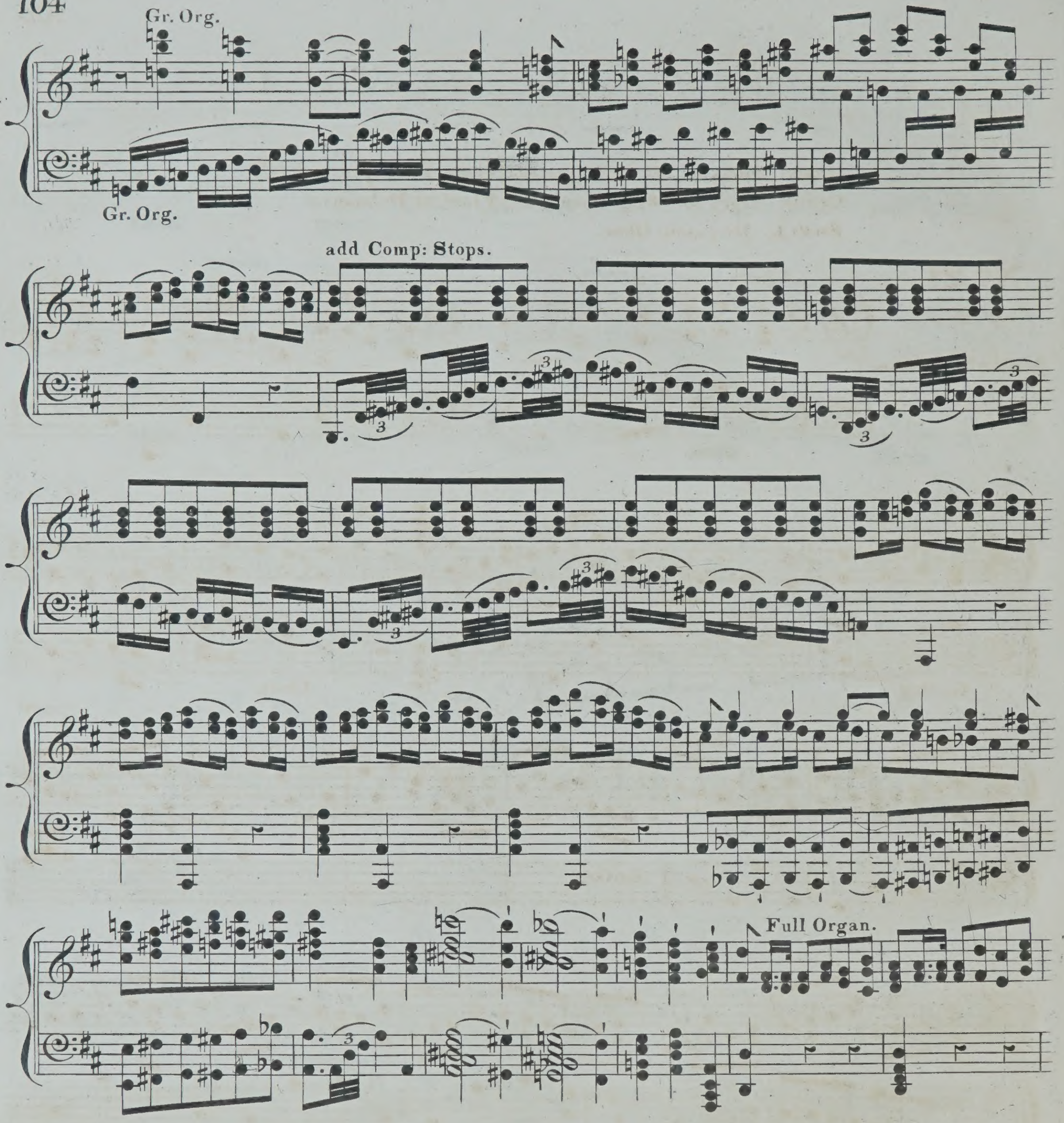

Gr. Org.
Gr. Org.
3
3
3
3
2
3
3
3
1
1
3
3
3
3
3
3
3
3
3


Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Swell.
f
Choir.


Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Swell.
Choir.


Gr. Org.
Gr. Org.


Choir.
Choir.
Swell.
p
Choir.
f

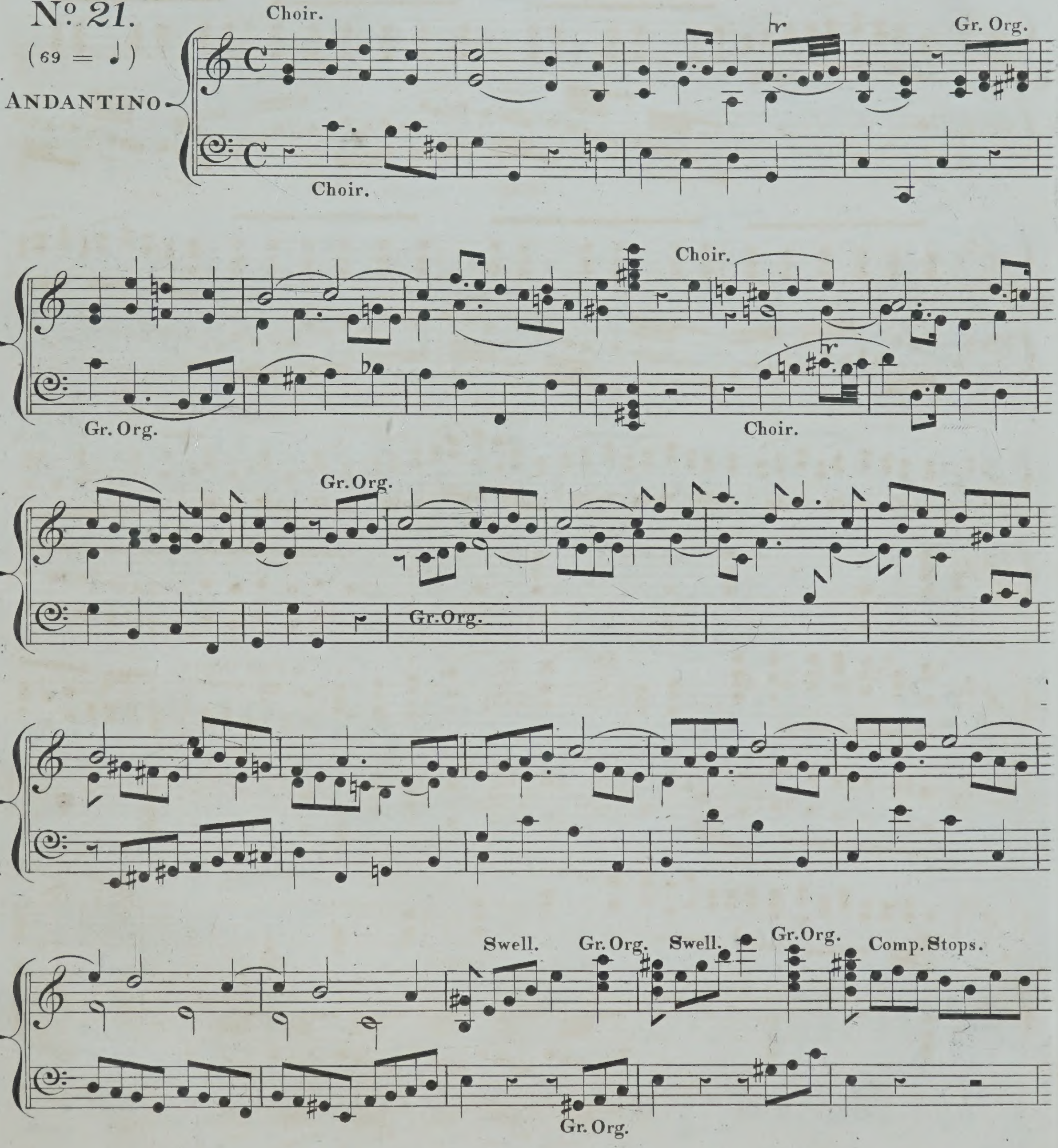

Gr. Org.
Gr. Org.
add Comp: Stops.
Full Organ.

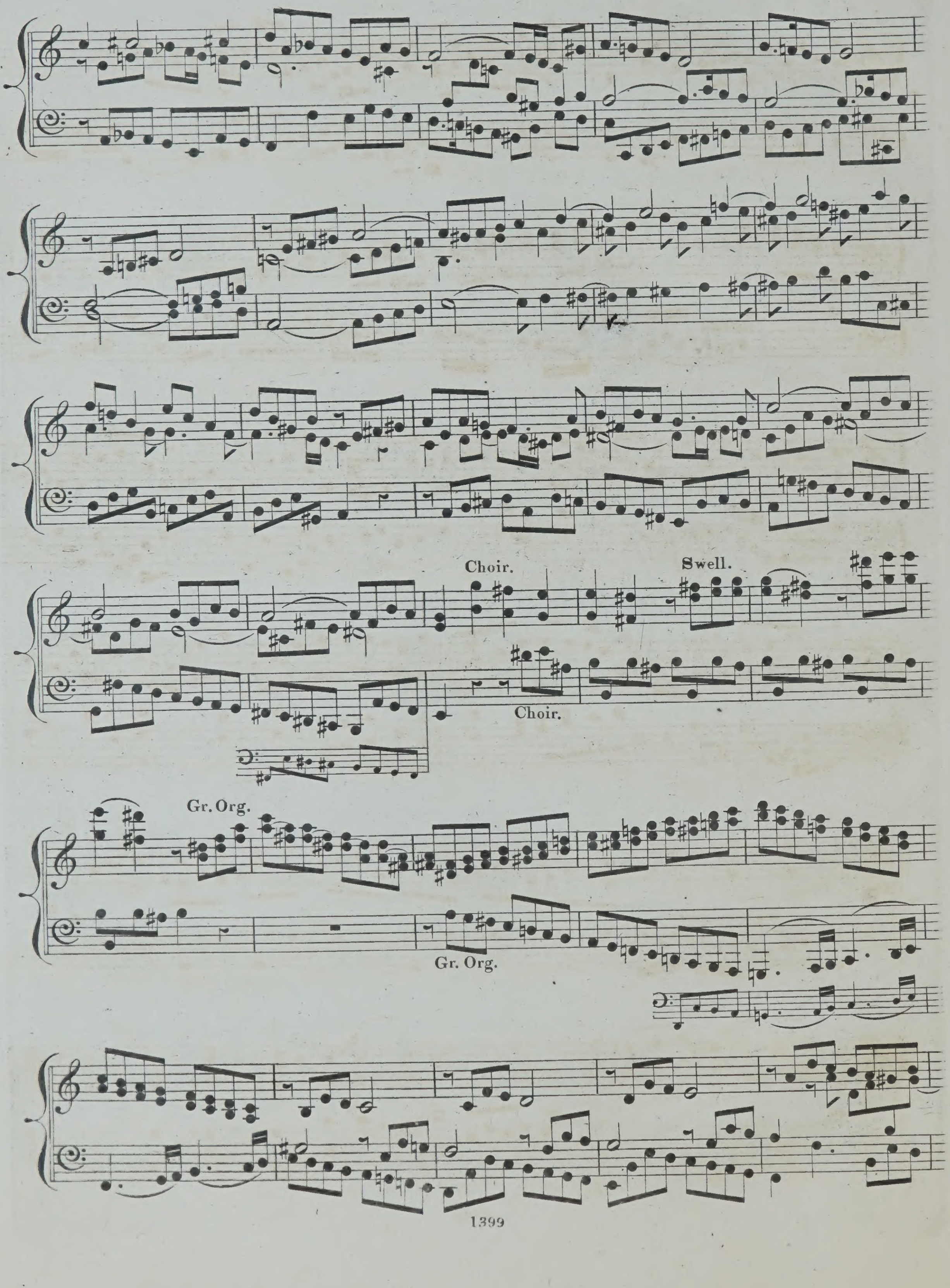
GREAT ORGAN. All the Diapasons, Flute, Principal, and 15th.
CHOIR. Open and Stop Diapasons, Flute, or Dulciana.
SWELL. Diapason, Oboe.

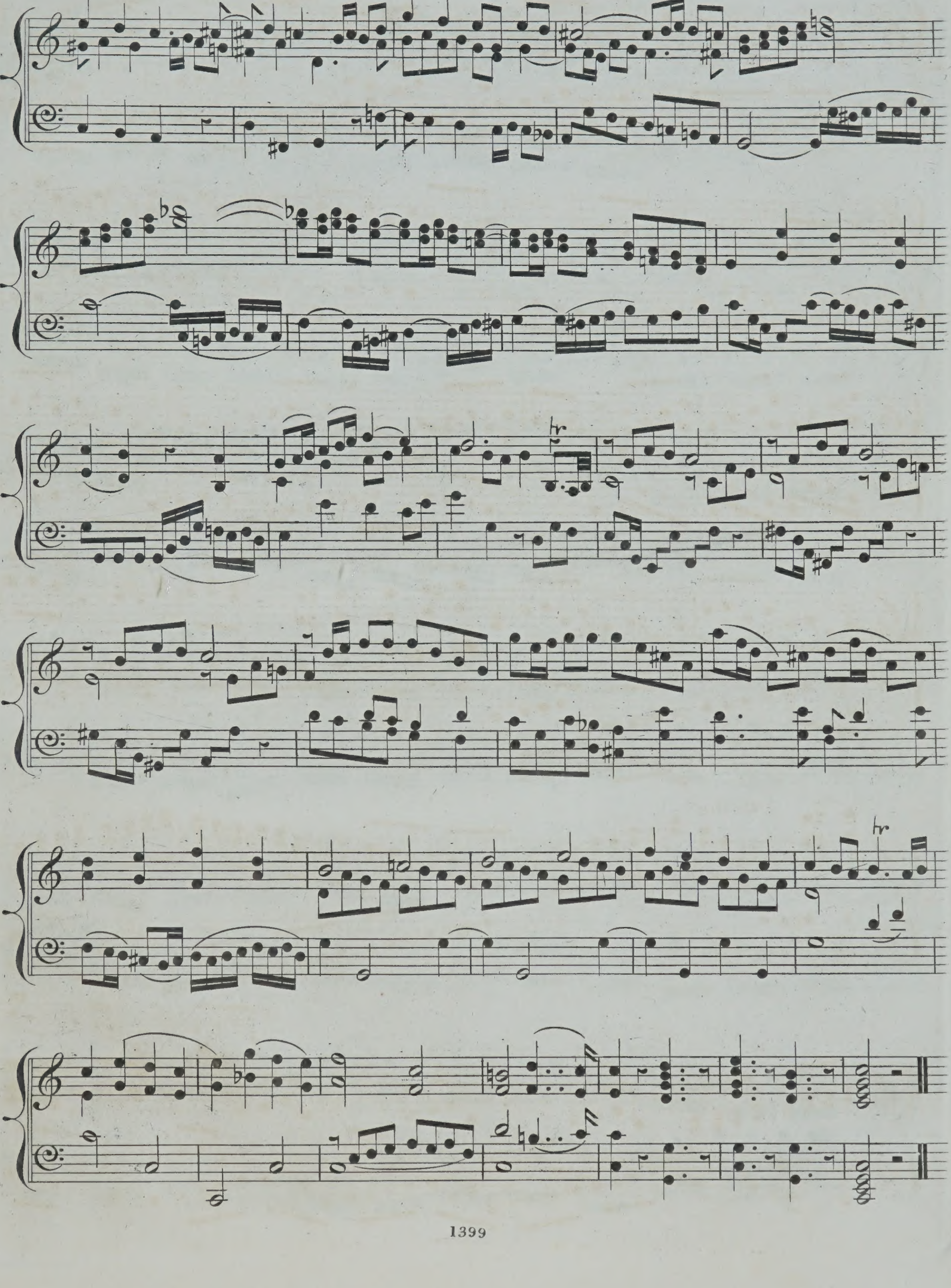
No. 21.

(69 = ♩)

ANDANTINO


Choir.
Gr. Org.
Choir.
Gr. Org.
Choir.
Choir.
Gr. Org.
Gr. Org.
Swell.
Gr. Org.
Swell.
Gr. Org.
Comp. Stops.
Gr. Org.


Choir.
Swell.
Choir.
Gr. Org.
Gr. Org.

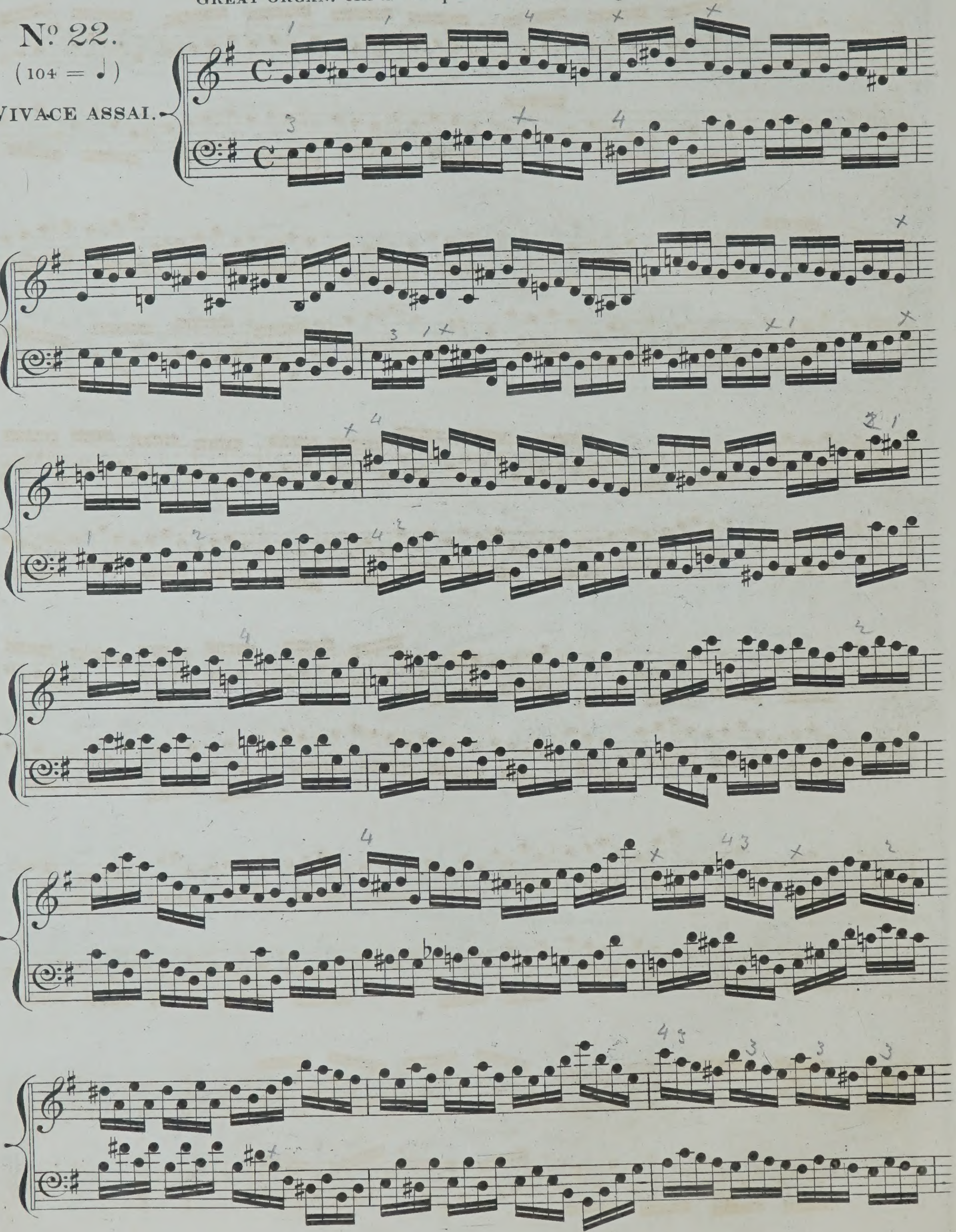


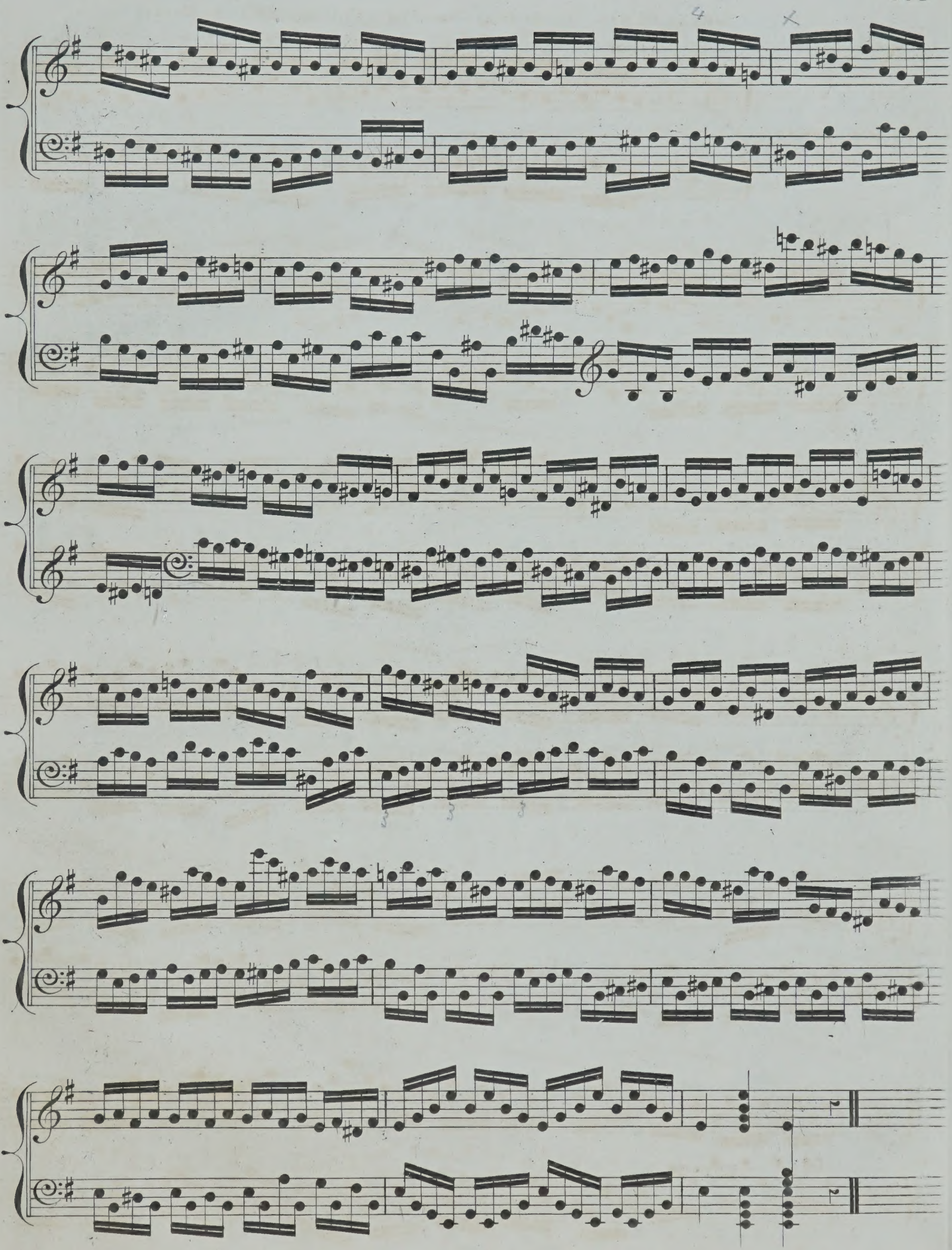
GREAT ORGAN. All the Diapasons, Flute, Principal, 15th No Reeds.

No. 22.

(104 = ♩)

VIVACE ASSAI.



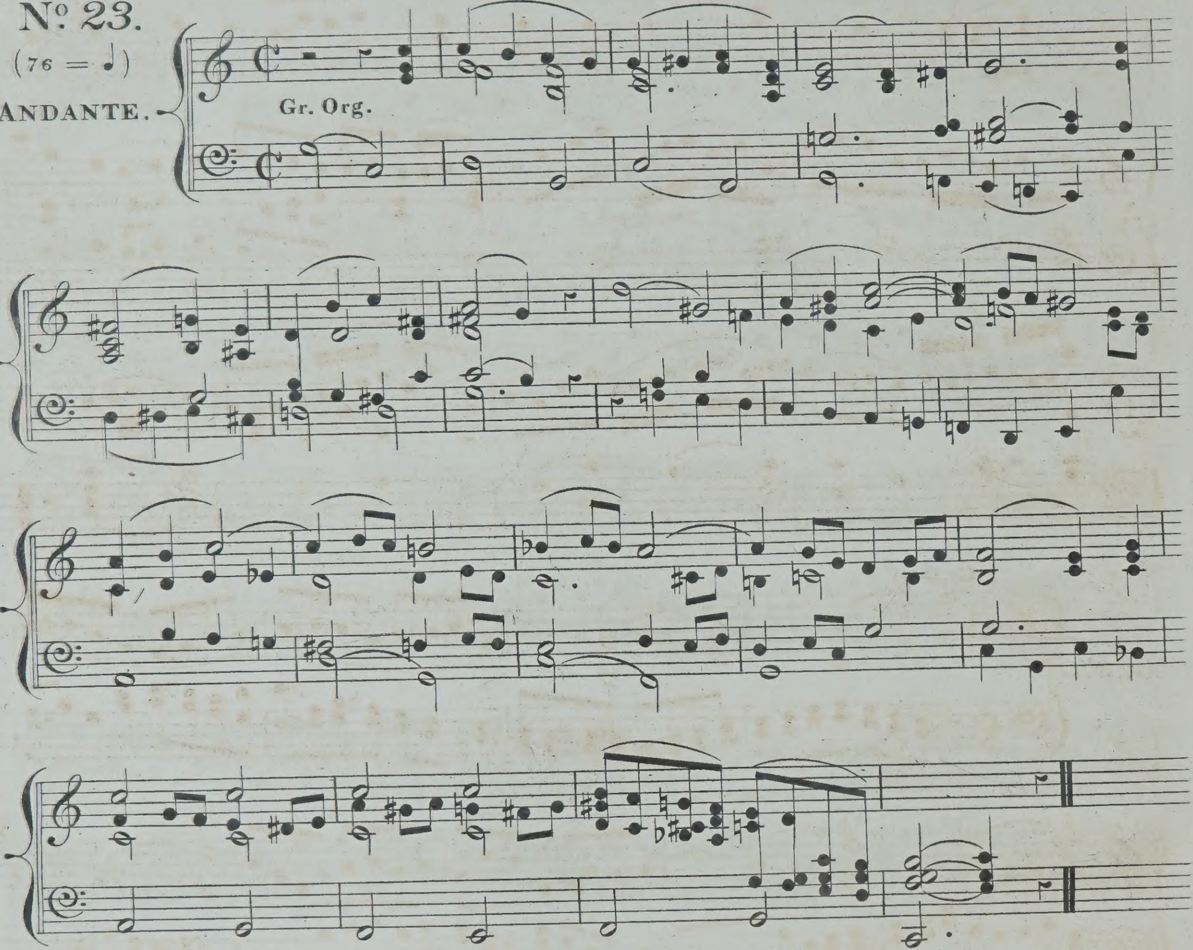


GREAT ORGAN. Open and Stop Diapasons, Flute, Principal, 15th. No Reeds.
CHOIR. Stop Diapason.
SWELL. Oboe.

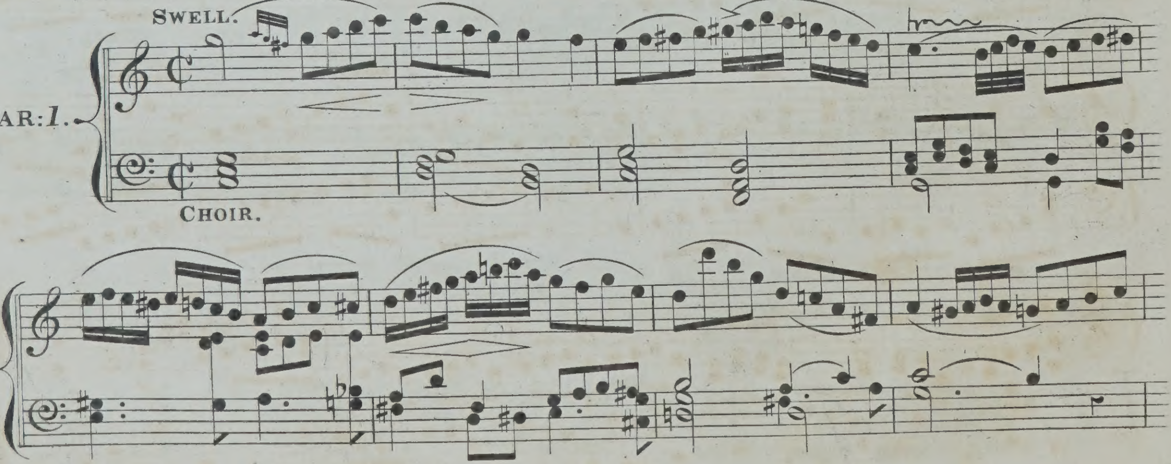
No. 23.

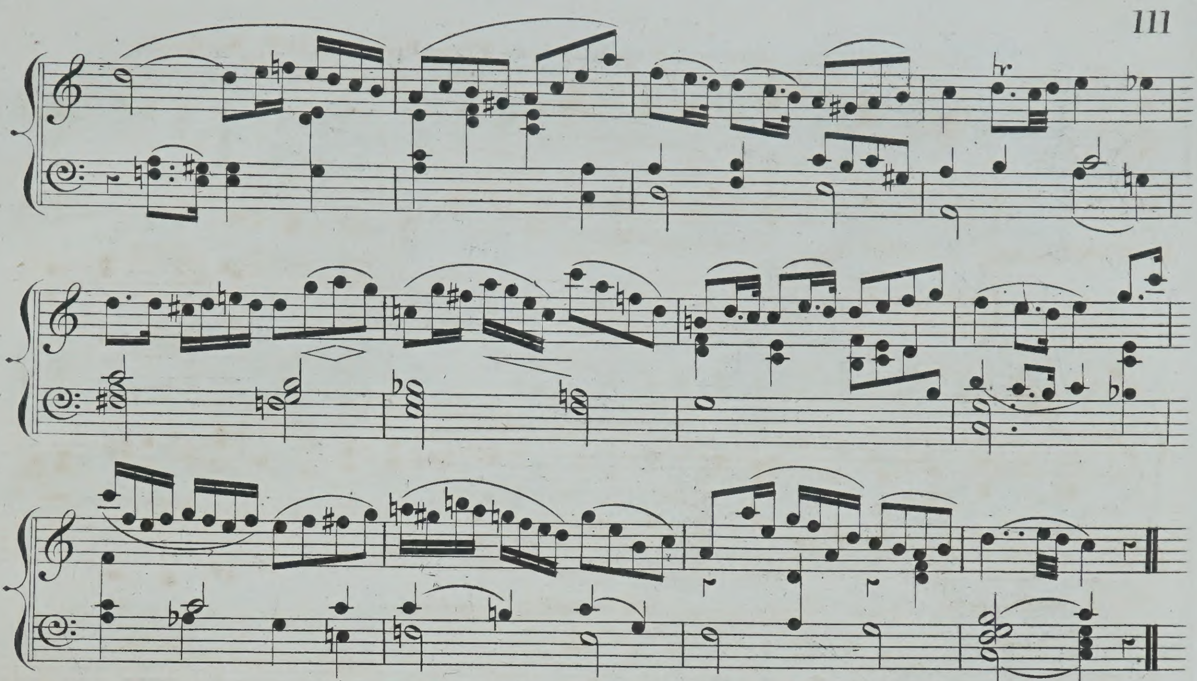
(76 = ♩)

ANDANTE.

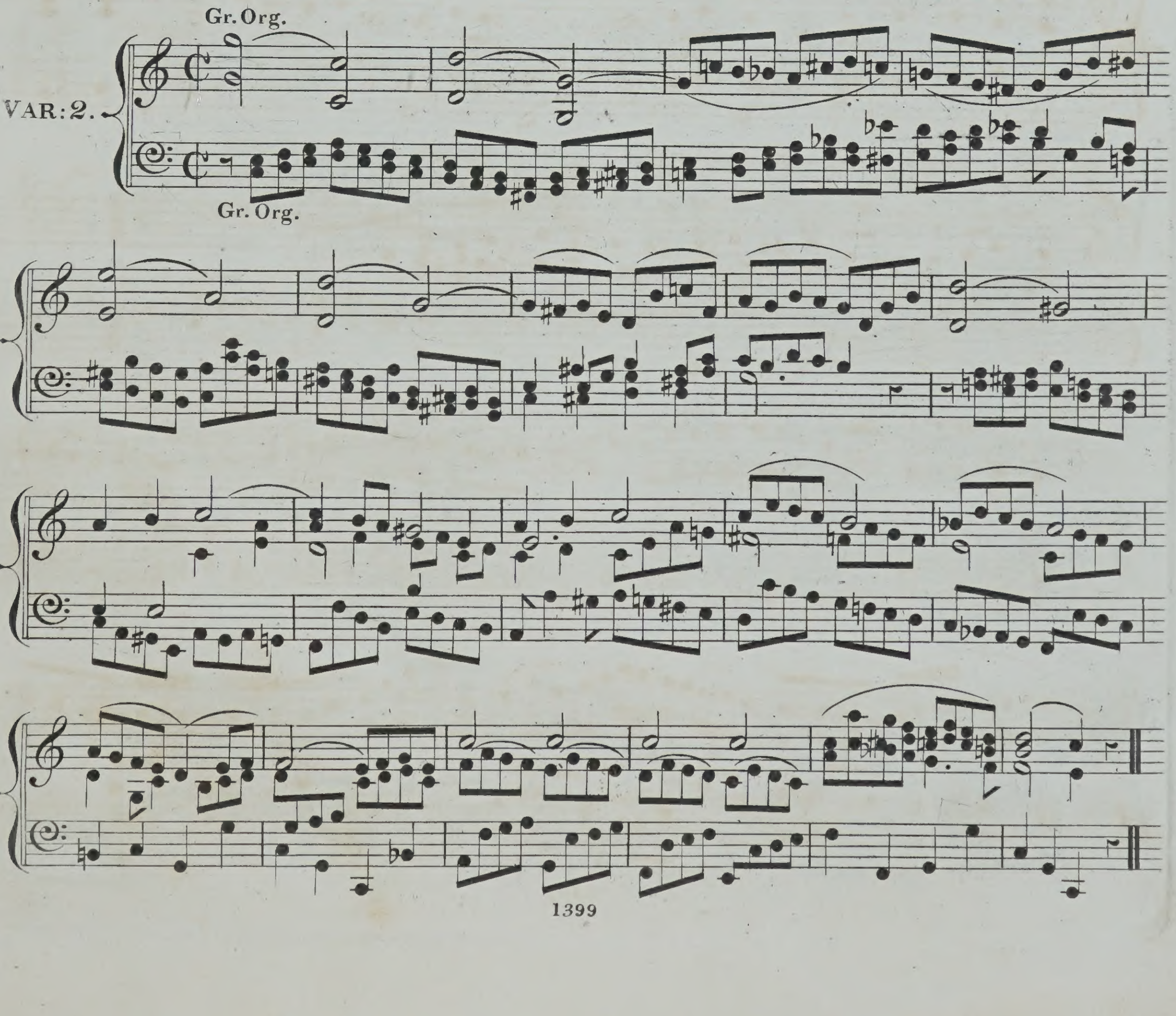


VAR: 1.


SWELL.
CHOIR.

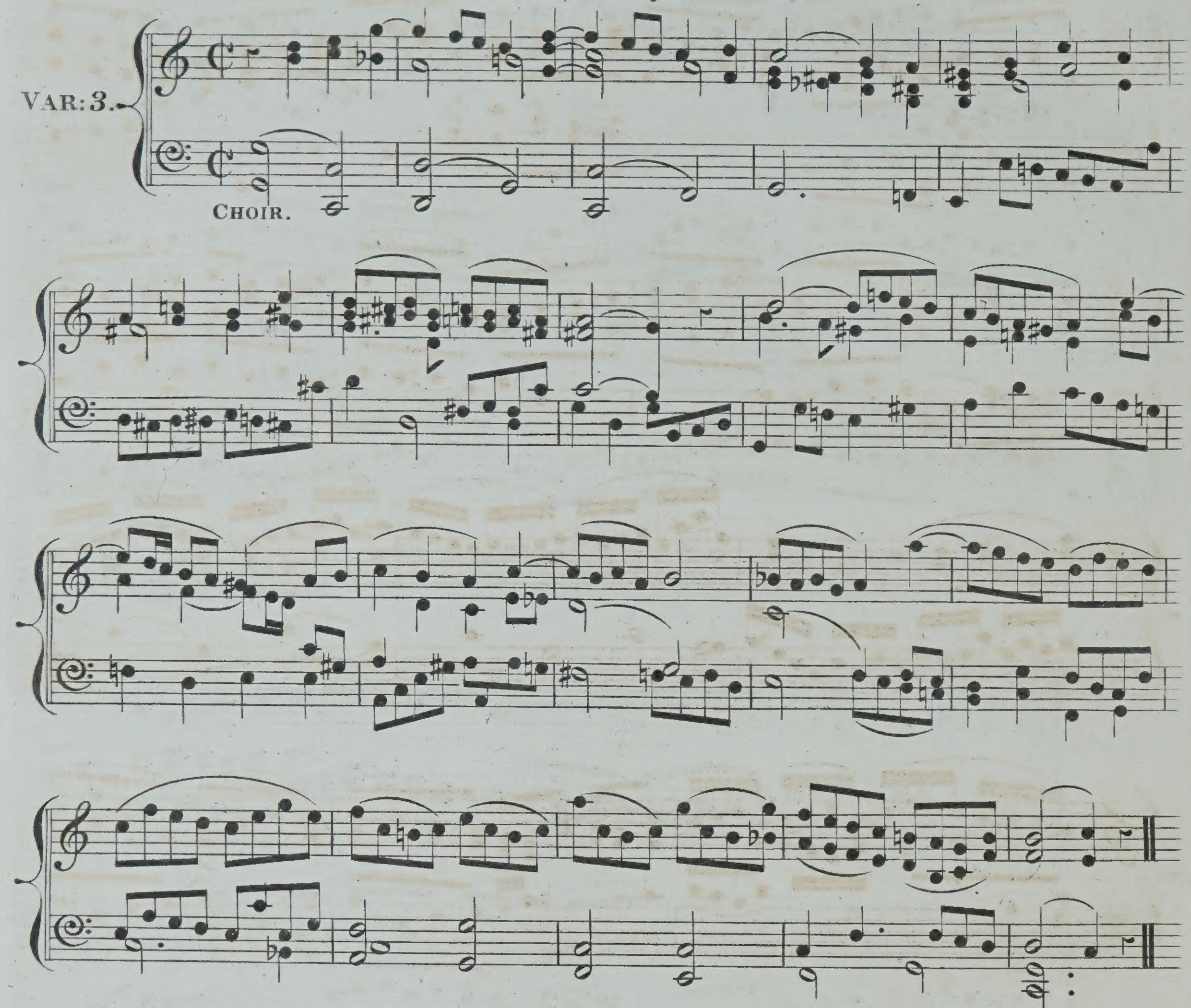


VAR: 2.


Gr. Org.
Gr. Org.

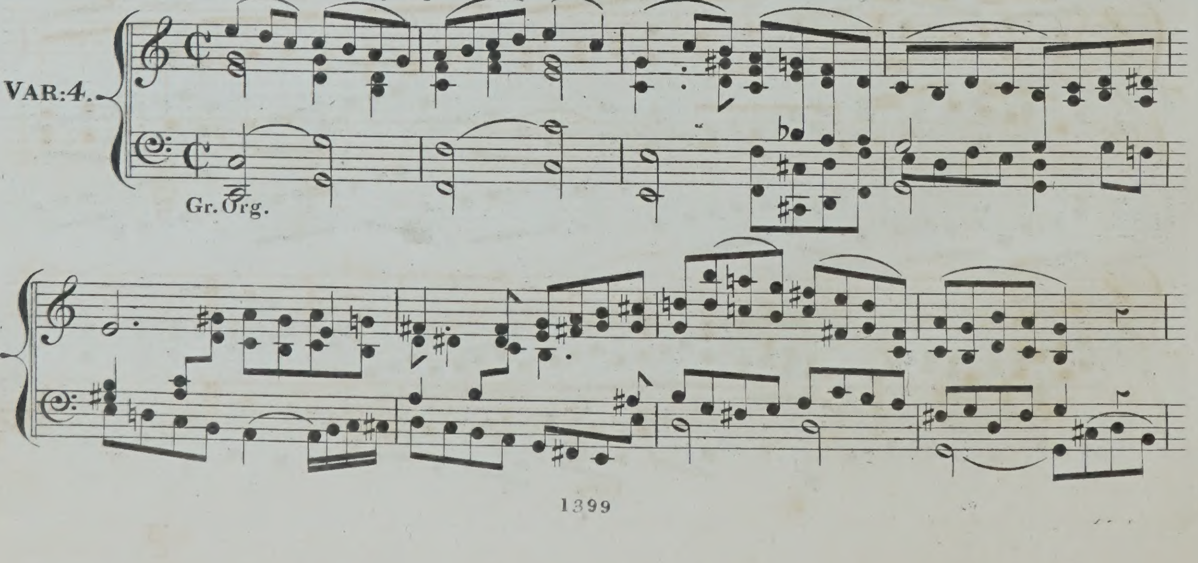
CHOIR. Add Op: Diap: Dulciana and Principal.

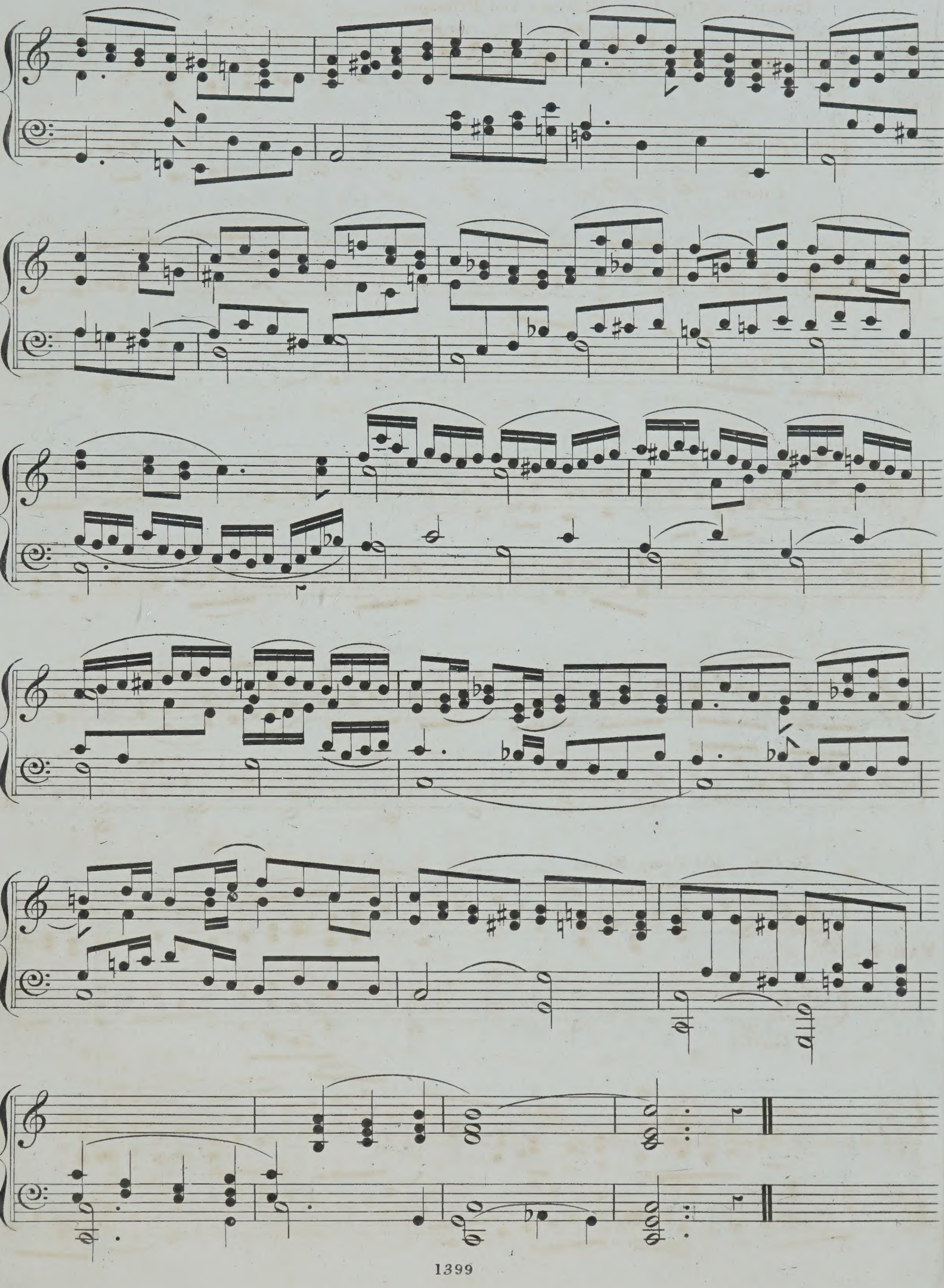
VAR: 3.



Gr. Org. Add Comp. Stops.

VAR: 4.

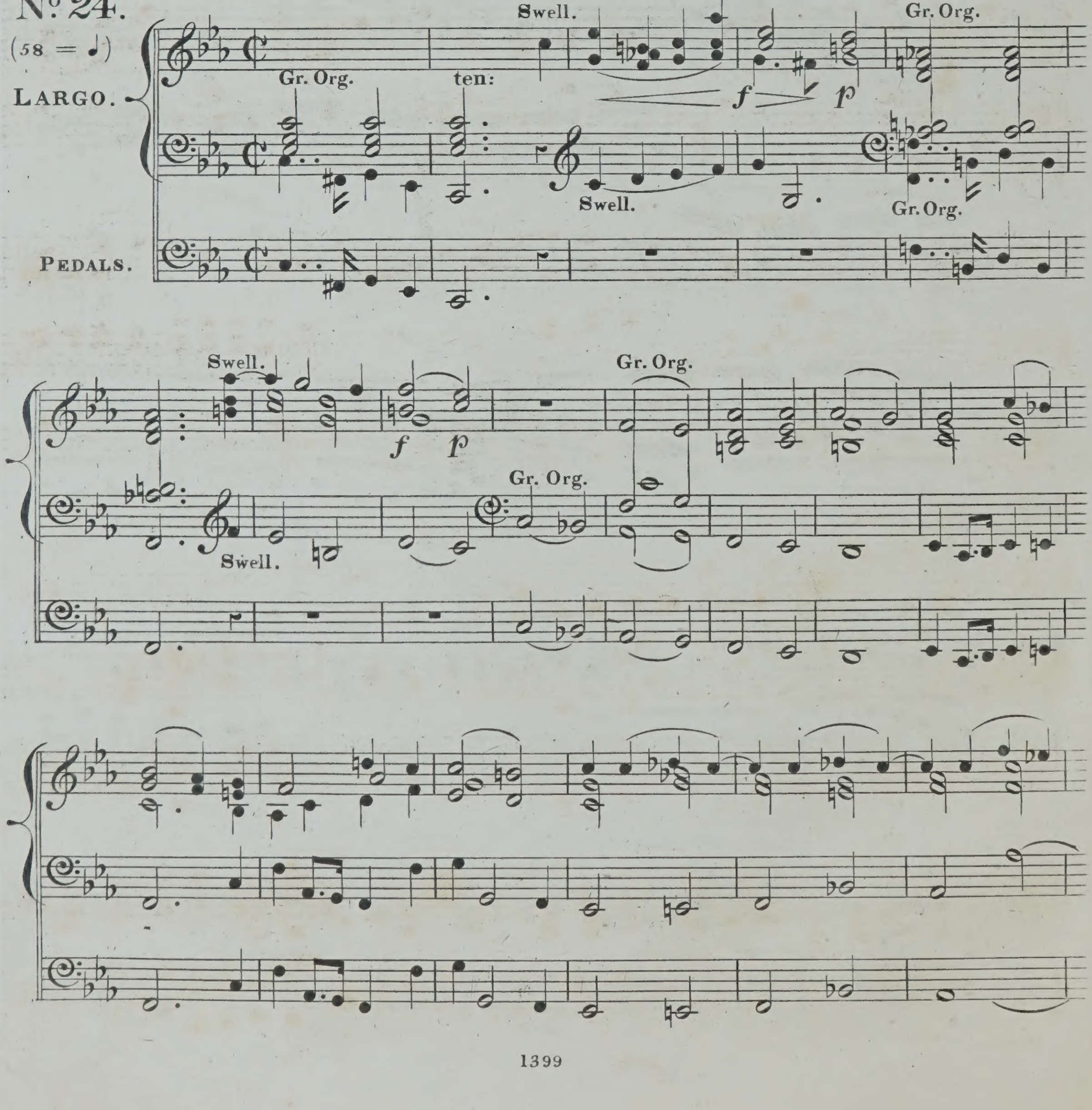


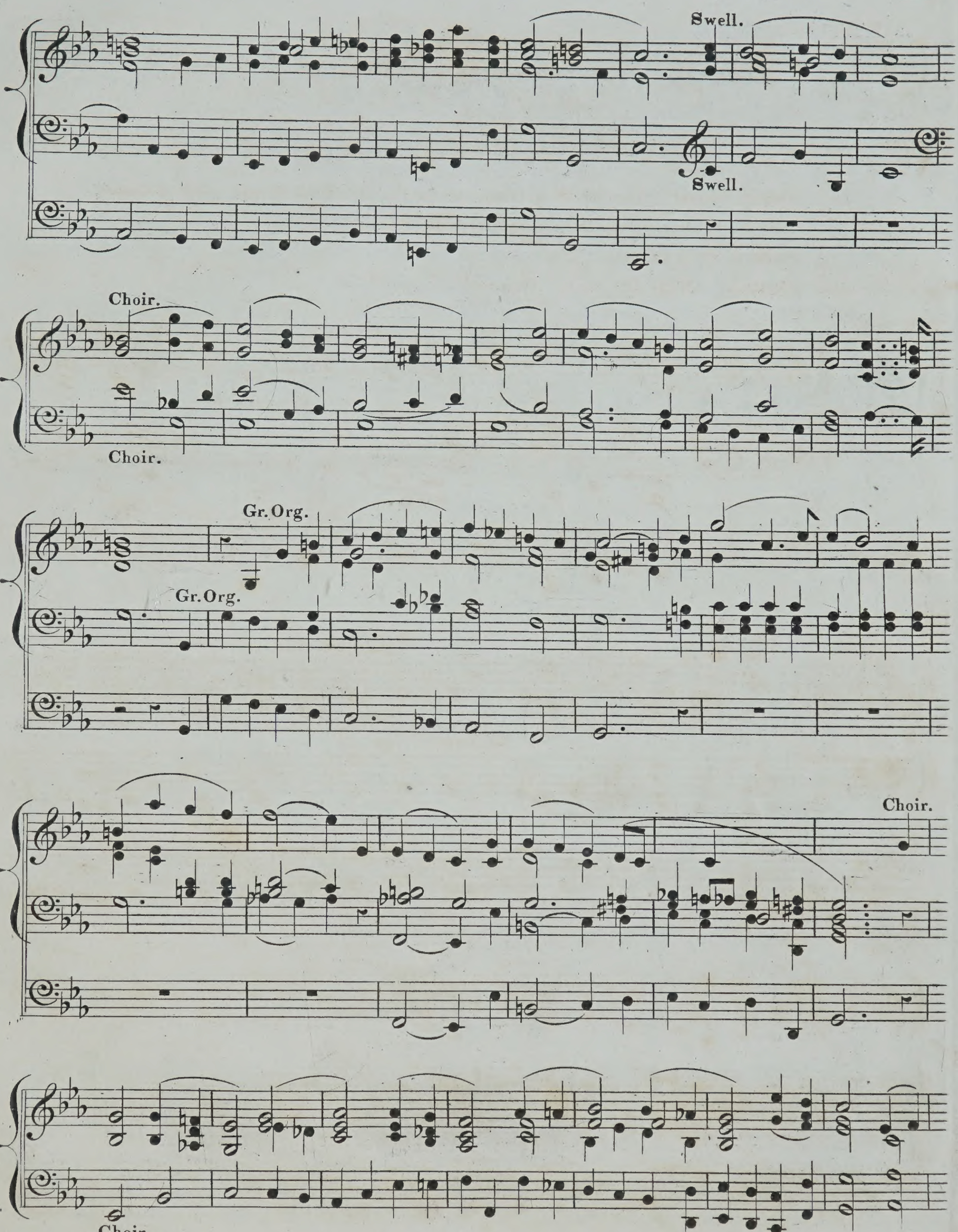


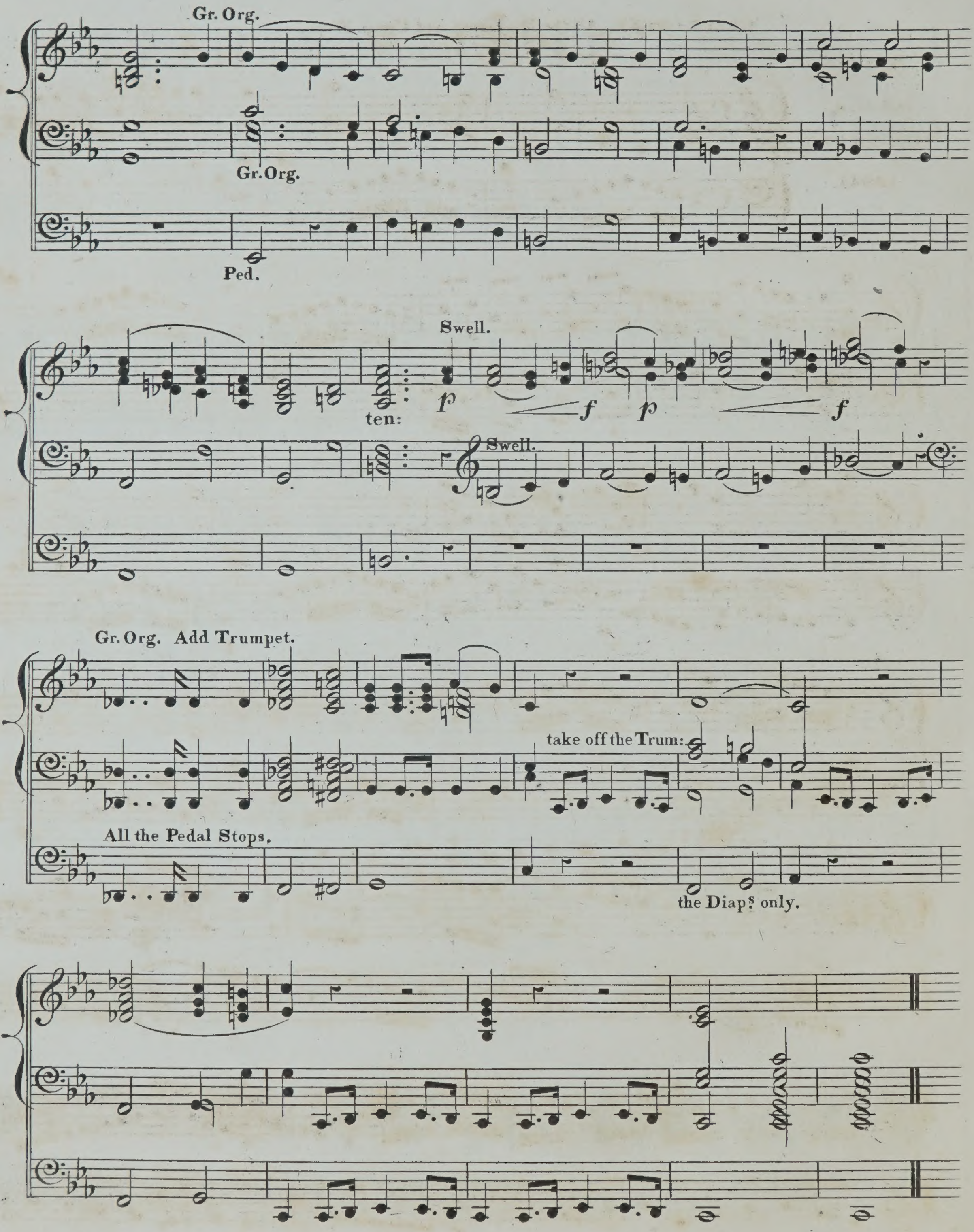
Funeral March

GREAT ORGAN. Open and Stop. Diapasons, and all the Reed-Stops, except Trumpet.
CHOIR. Open and Stop Diapasons, Dulciana, Flute.
SWELL. Stop Diapason, Oboe.
PEDALS. All the Diapasons, Bassoon.

No. 24.


(58 = ♩)
LARGO.
Gr. Org.
ten:
Swell.
f
p
Gr. Org.
Swell.
Gr. Org.
PEDALS.
Swell.
f
p
Gr. Org.
Swell.
Gr. Org.

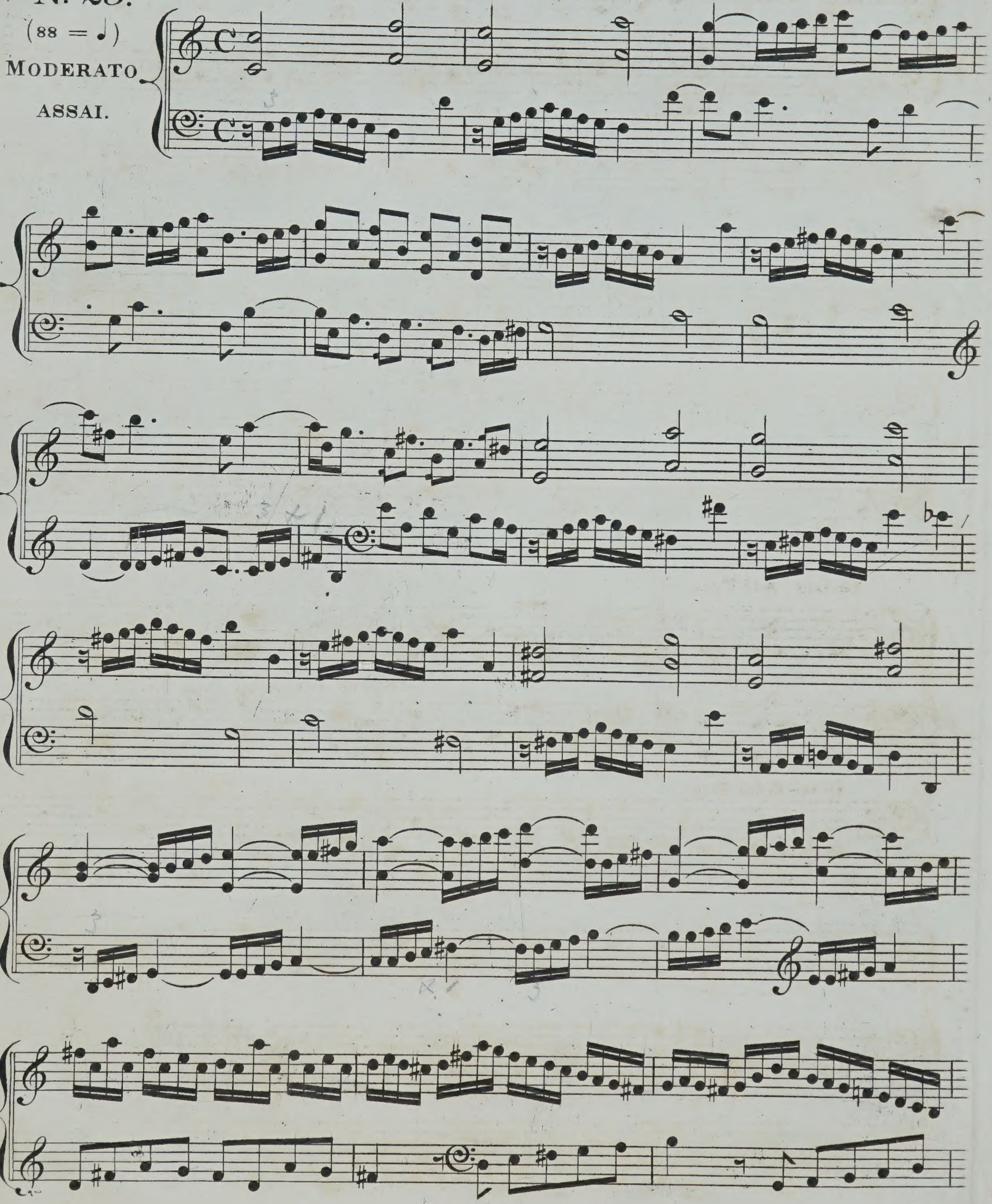

Swell.
Swell.
Choir.
Choir.
Gr. Org.
Gr. Org.
Choir.
Choir.

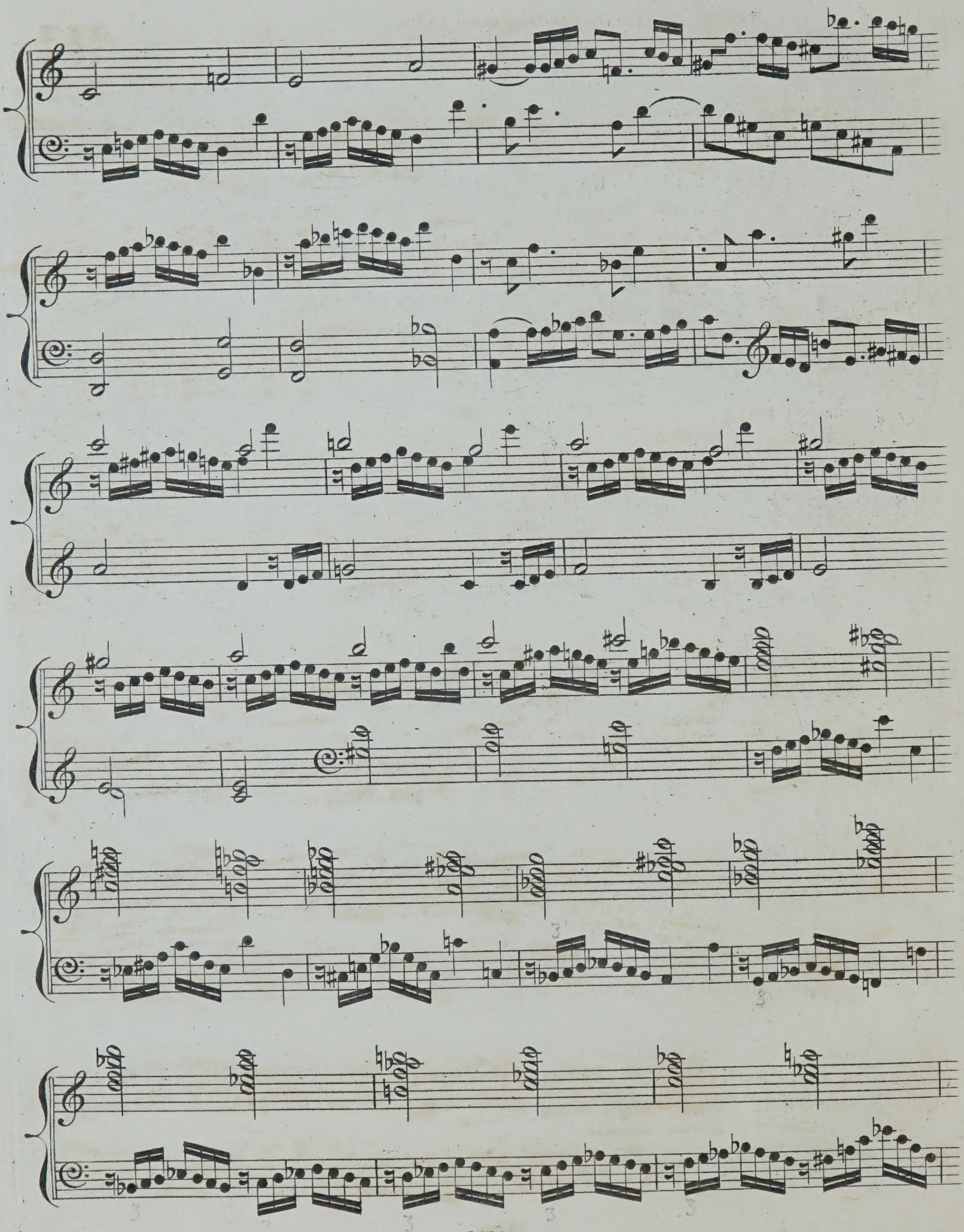

Gr. Org.
Gr. Org.
Ped.
Swell.
ten:
p
f
p
f
Swell.
Gr. Org. Add Trumpet.
take off the Trum:
All the Pedal Stops.
the Diap^s. only.

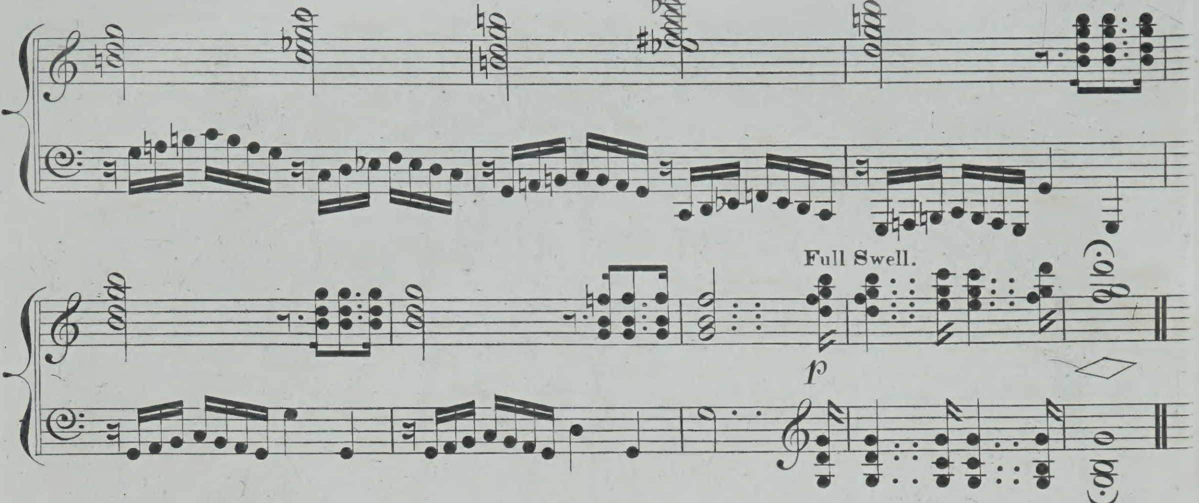
GREAT ORGAN. All the Diapasons and Comp. Stops.

Nº 25.

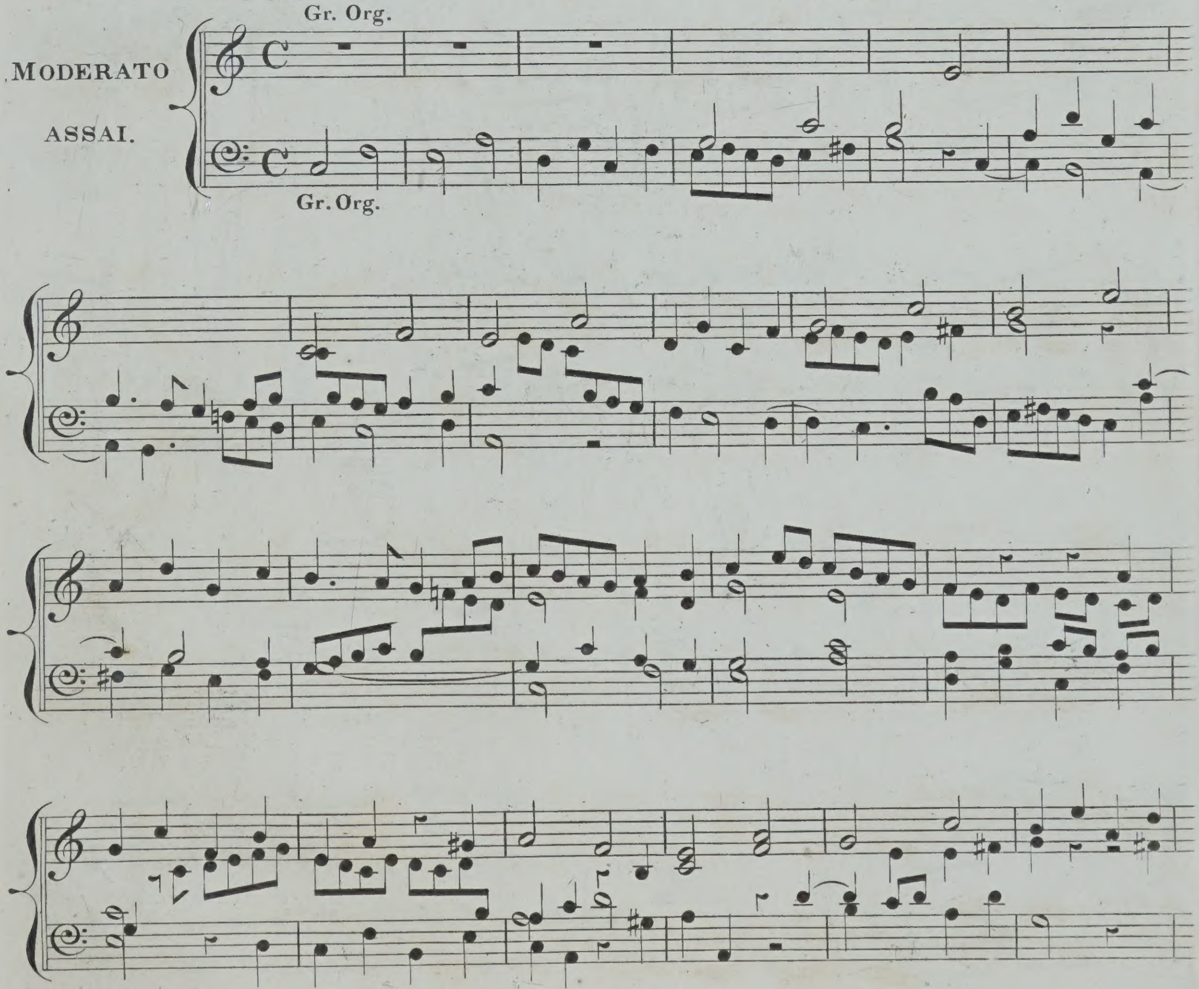
(88 = ♩)
MODERATO ASSAI.

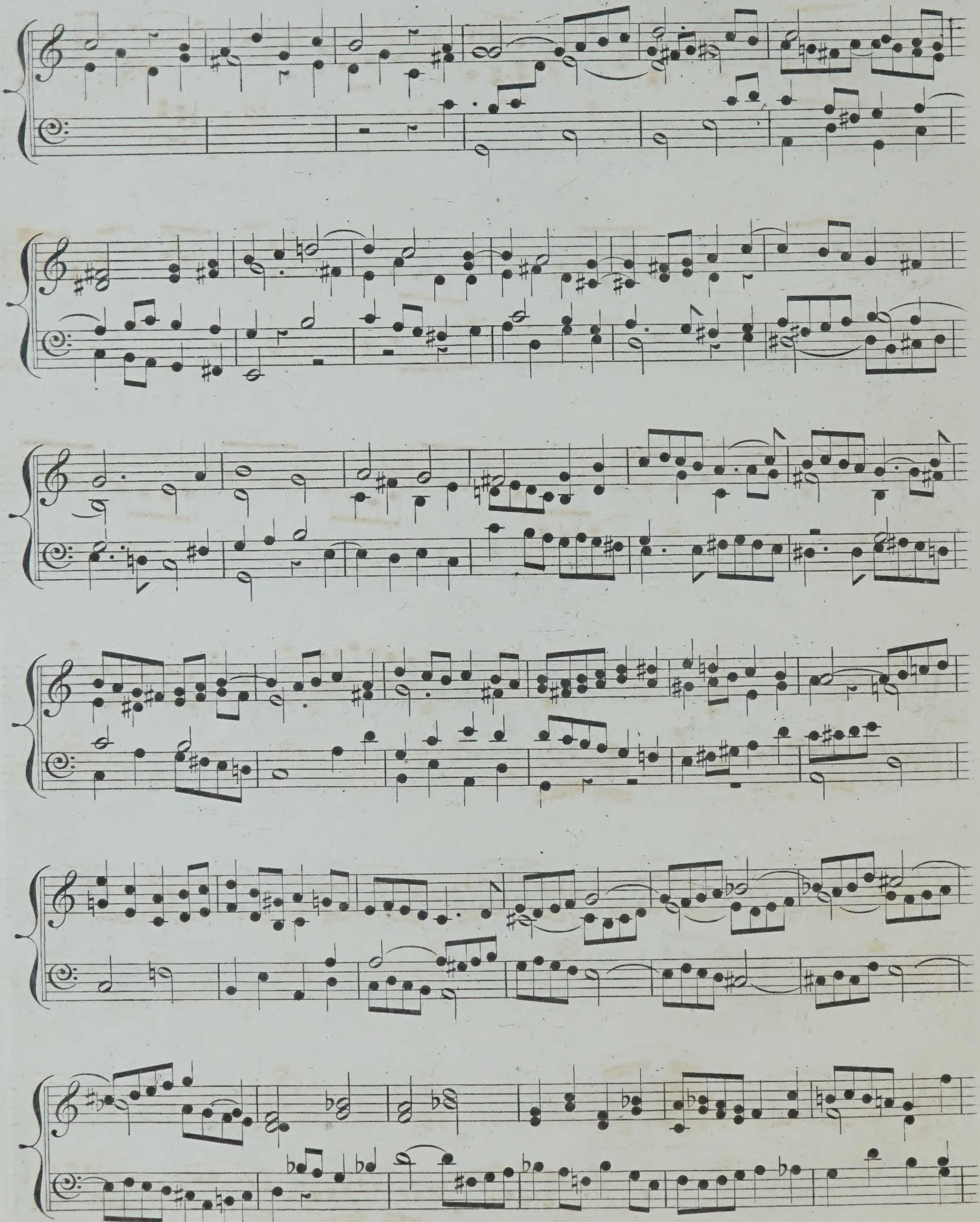


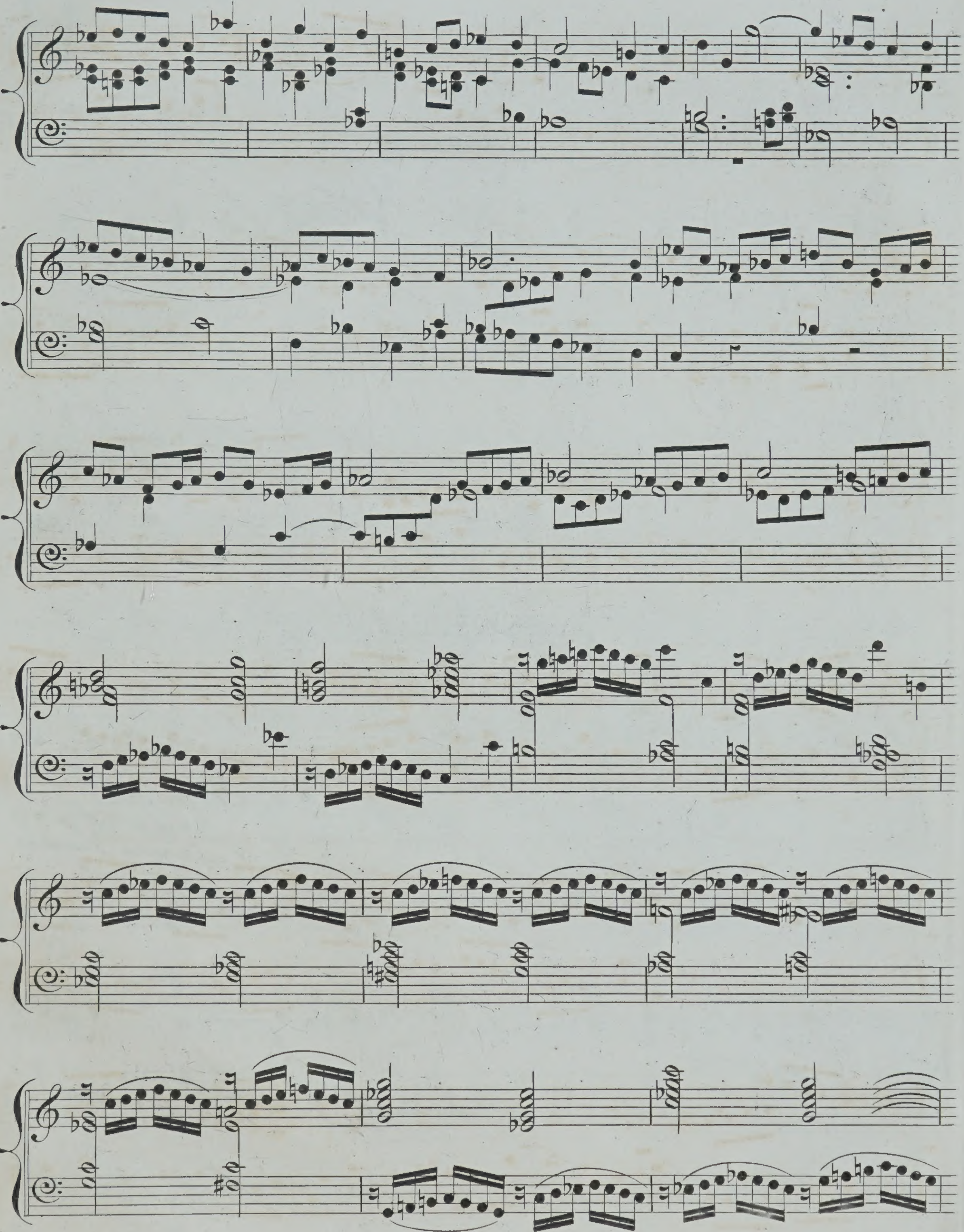


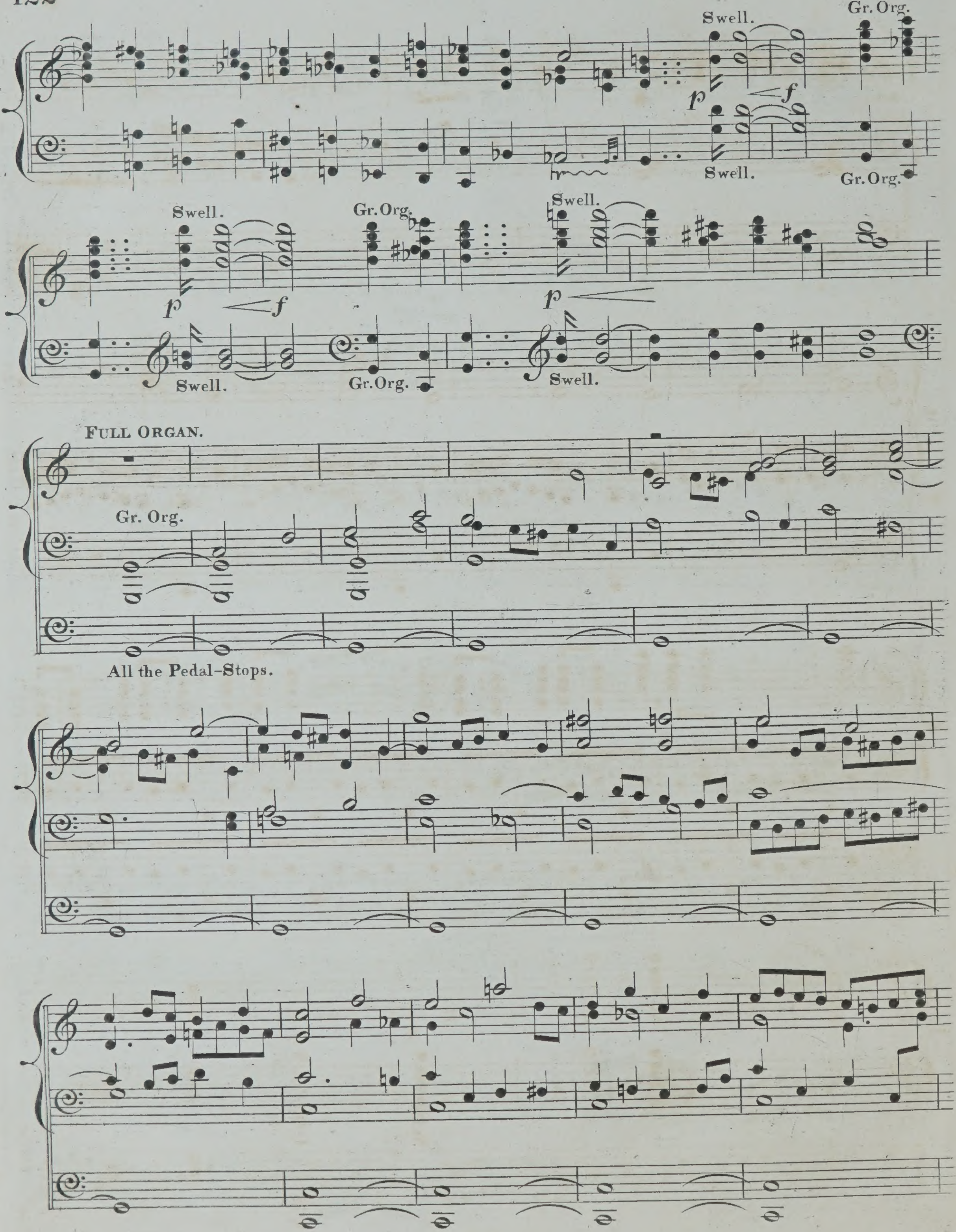

Full Swell.
p

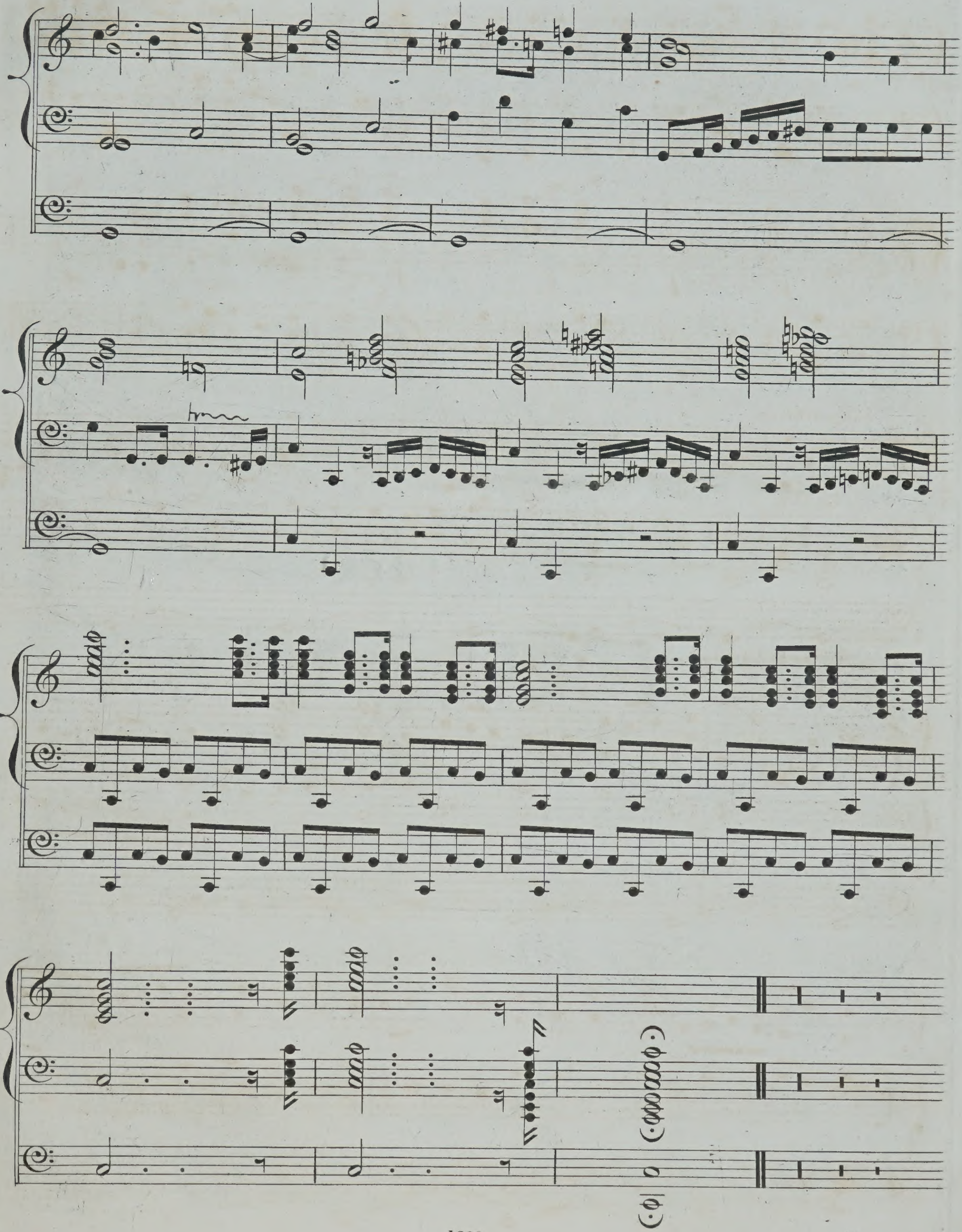
FUGA.


Gr. Org.
MODERATO ASSAI.
Gr. Org.

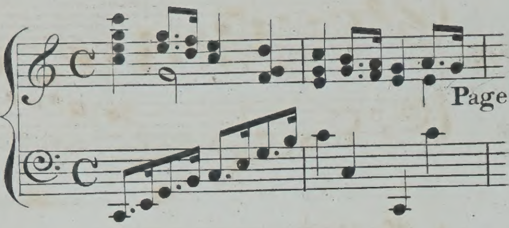





Swell.
Gr. Org.
p
f
Swell.
Gr. Org.
Swell.
Gr. Org.
Swell.
p
f
Swell.
Gr. Org.
Gr. Org.
Swell.
p
Swell.
FULL ORGAN.
Gr. Org.
All the Pedal-Stops.

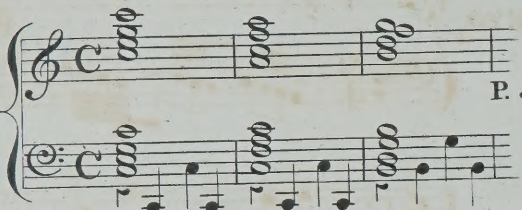


Nº1.



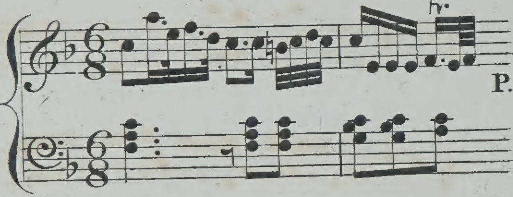
Page 1.

Nº2.



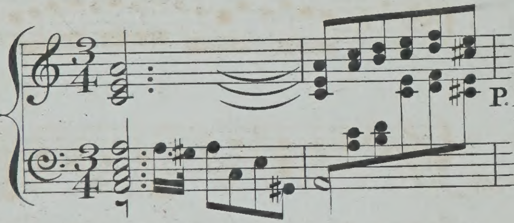
P. 5.

Nº3.



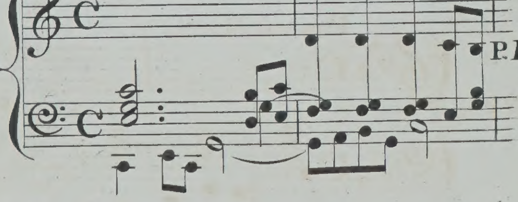
P. 7.

Nº4.



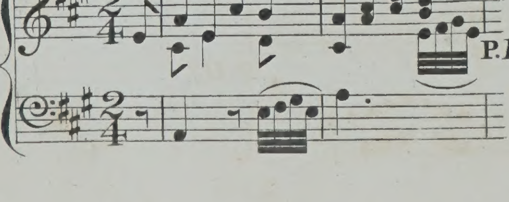
P. 11.

Nº5.



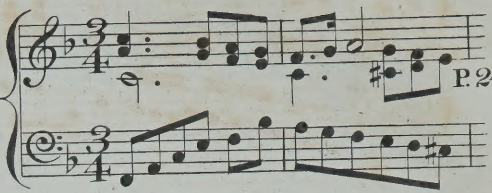
P.16.

Nº6.



P.19.

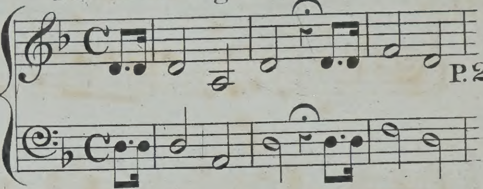
Nº7.



P. 24.

The Last Judgment.

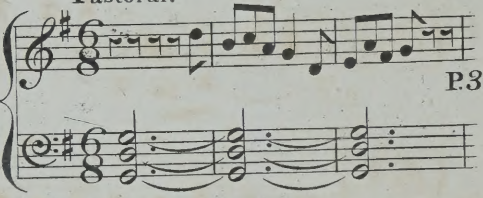
Nº8.



P. 27.

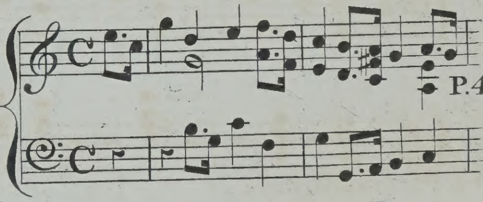
Pastoral.

Nº9.



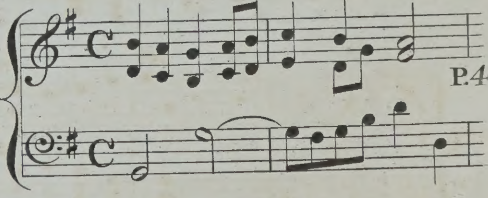
P. 36.

Nº10.



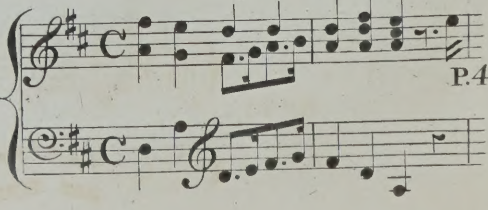
P. 42.

Nº11.



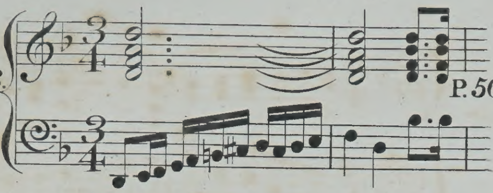
P. 46.

Nº12.



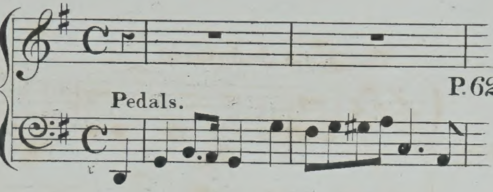
P. 49.

No 13.



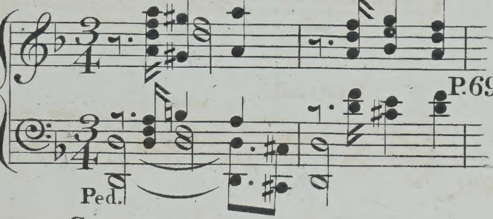
P. 56.

No 14.



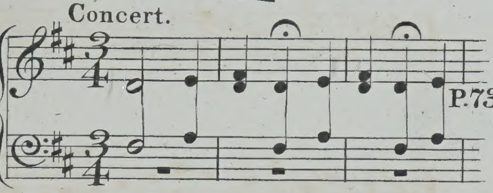
P. 62.

No 15.



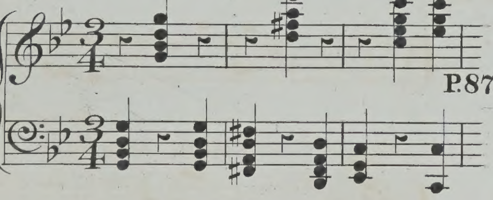
P. 69.

No 16.



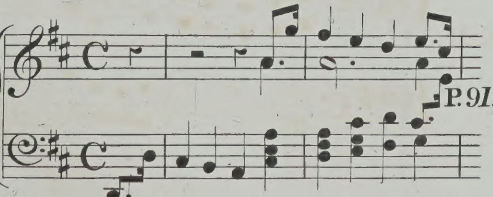
P. 73.

No 17.



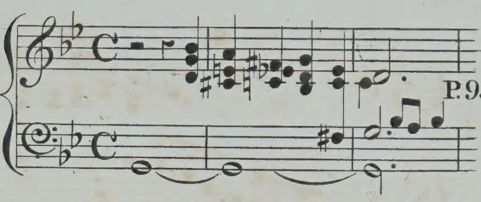
P. 87.

No 18.



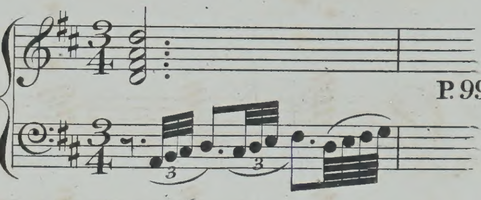
P. 91.

No 19.



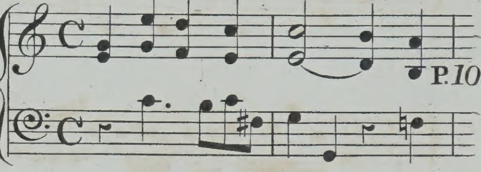
P. 95.

No 20.



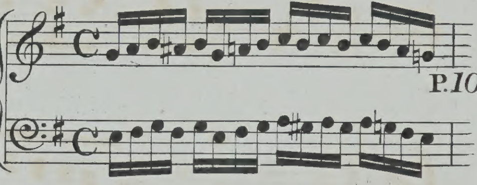
P. 99.

No 21.



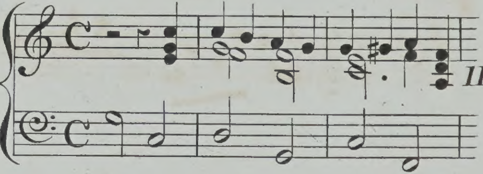
P. 105.

No 22.



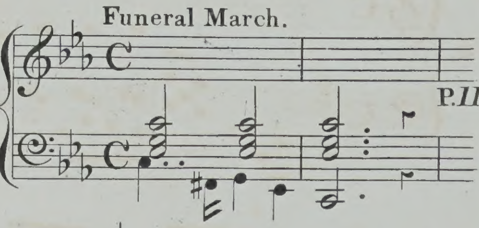
P. 108.

No 23.



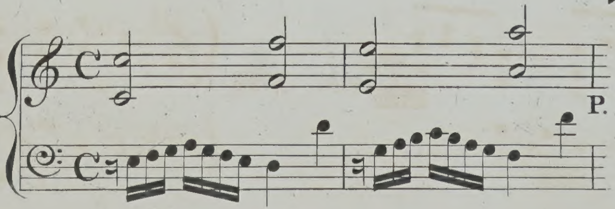
110.

No 24.


Funeral March.

P. 114.

No 25.



P. 117

M 11 N48 069 C88 FOLIO
NEUKOMM SIGISMUND RITTER VON
1778-1858
TWENTY-FIVE ORIGINAL
39751482 MUSIC

000015556962

M 11 N48 O69 C88 folio
Neukomm, Sigismond, Ritter von,
1778-1858.
Twenty-five original
39751482 MUSIC

M 11 N48 O69 C88 folio
Neukomm, Sigismond, Ritter von,
1778-1858.
Twenty-five original
39751482 MUSIC

C6288